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PORTAL OF THE GREAT MOSQUE AT VERAMIN, PERSIA.



Fiftieth Anniversary and Fortieth Annual Convention of the American Institute of Architects.

THE Convention of the American Institute of Architects, held at Washington, January 7, 8 and 9, will be remembered by all who had the good fortune to be present as an occasion of great interest and of vital importance to the profession and to the Institute.

The sessions were held in the assembly hall of the New Willard Hotel. The attendance was a generous one, there being ninety-nine accredited delegates from the various chapters besides an unusual number of members of the Institute and architects who came in unofficial capacities. It was a representative gathering of the best elements in the profession from all of our large cities and many of our small ones. It is as one tries to gauge the influence and power of such a gathering that a just appreciation can be made of the extent to which architecture has grown as a profession administering public affairs. Mere figures are no measure of capacity, but they can show the extent of influence. Looking carefully over the list of delegates, there were at least six architects present who represented an aggregate volume of business amounting probably to over \$130,000,000, while the total amount of the interests which are committed to the direct care of the men who composed this meeting might easily run up to \$250,000,000 or \$300,000,000. Quite aside from a question of artistic achievement, trust of this sort implies, with all the responsibility, a degree of power and influence such as the profession could not have hoped for at the time the Institute was founded fifty years ago. And the fact that men burdened with such weighty concerns can find the time to attend a convention of this sort, and will take an active and interested part therein, speaks more for the vitality of the profession and gives more assurance of future prosperity and growth than perhaps any other one material fact.

But it was by no means the material side of successful business careers which stood forth most prominently in the convention. The professional and artistic spirit dominated in all the discussions, in all the reports and at all the meetings, and the high ethical standard for which the Institute has been striving these many years was made manifest in nearly every act of the convention. This was emphasized at the very beginning by the Hon. Henry B. F. MacFarland, President of the Board of Commissioners of

the District of Columbia, who, in his opening address of welcome to the convention, spoke of the great public service which has been rendered by the Institute to the country and to his city in the attempt to make Washington what it seemed so likely to soon become, the most beautiful city in the world.

The morning session of the 7th was occupied with reports, of the officers, of the Board of Directors, and a summary of reports from chapters. Then followed the report of the Committee on Education, presented by Ralph Adams Cram, a report which was listened to with the utmost interest and which showed in a remarkable degree how the different members of the committee, starting, apparently, with irreconcilable views on the matter of procedure in architectural education, had finally agreed unanimously on a course of study which would meet the requirements at once of the extreme academician and the most pronounced idealist. In other words, the report fitly brought out the fact that there is a tangible, easily demonstrated, broad basis from which to start an architectural student, even if his ultimate aims in work and thought may vary from any recognized canon. We print this paper in full elsewhere in this issue. It deserves to be read and reread and pondered upon by everyone who is interested in the proper preparation which can be given to those who are to take up the burden of architecture, and at the same time it is full of thought for those who are in active practice, for an architect never ceases to be a student until he ceases to grow, and the principles of education which this report has laid down apply just as truly to the man in the daily rush of intense professional affairs as to the student beginning his course at college.

Another paper of equally vital import was that of the Committee on Applied Arts and Sciences presented by Irving K. Pond of Chicago. So long as architecture is at once a science and an art there will be a certain amount of perplexing conflict between the applied arts and the mother art, and there will always be, also, decided differences of opinion as to how these allied arts can be brought into harmony with the master mind. Mr. Pond's report was extremely interesting in every respect, and surely no one is better qualified to discuss such a sub-

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ject than one who stands, as he unquestionably does, among the foremost of the earnest, enthusiastic and idealistic architects who have done so much toward giving real life and vitality to the architecture of Chicago; and yet we feel that in certain respects the report does not do full justice to the state of the arts throughout the country as a whole, and would be more properly a statement of conditions as they exist in the middle west. When he speaks of the "intense apathy of the general public toward art" it would seem as if he were overlooking the public movement which has brought forth the Washington of to-day, which is re-building so much of New York in a thoroughly worthy way, which has manifested itself so enthusiastically in civic improvements at Philadelphia, Boston, Cleveland, Pittsburgh, even in Chicago and San Francisco. We can not feel that the public is apathetic toward art. On the contrary, there seems to be every indication that men of education are keenly alive to it and that the apathy arises perhaps quite as much from the unwillingness of the architect to meet the public demand. Again, when the report makes the statement that "once art was *lived*, now it is *taught*," that "schools do not seem to have justified themselves, while they do seem in no small measure to justify the proverb, 'when schools come in, art goes out,'" we feel that the conditions so described are local rather than general. In discussing privately this very report an architect, who has won a more than national fame for the artistic character of his work, claimed that just the opposite was true, that never before have architects been so able to live their work, to be in thorough harmony with the best elements of it; never before has it been so possible to impress one's individuality and personality upon one's work as right now in this twentieth century. Admitted the conditions are not always ideal, admitted all the materialism which is so rampant, there still remains a saving remnant of artists and public who live their art, who feel it just as truly as in the days of Michael Angelo or Giotto. Mr. Pond truly says that the so-called arts and crafts movement has not yet entered the stage in which it can be of much or any assistance to the architects, and he pithily characterizes the requirements for growth by saying that "a broader education, a wider sympathy, a deeper knowledge of the realities of life, a developed love of beauty in the mind of the race and a passionate zeal to express it, will reunite the sundered relation of intimacy which once existed between creator, interpreter and laity; that is, architect, craftsman and public." Everything the report contains would meet the hearty assent of every thinking architect, except that we cannot believe the existing conditions are quite as unsatisfactory as they are therein stated.

The report of the Committee on the Securing of Funds for the Purchase of the Octagon was presented by Cass Gilbert. This property was acquired by the Institute five or six years ago at an expense of about thirty thousand dollars. At the beginning of the current year the total amount of outstanding indebtedness was something under six thousand dollars. It was felt that this debt ought to be wiped out entirely and Mr. Gilbert, aided by a special committee appointed on the spot, after his report, succeeded in so arousing the enthusiasm, as well as the generosity, of the delegates present that

within a few minutes an amount of money was subscribed more than sufficient to take care of all the obligations. In reporting a second time to the convention on this subject, Mr. Gilbert wisely did not state the exact sum so secured, and offered the recommendation that the surplus should go towards an endowment fund. The suggestion was accepted with applause by the convention and a special committee appointed to take steps towards the securing of such an endowment as would enable the Octagon House to be fully self-supporting and would also enable it for the future to make such additions to the building as would be required to adequately house the Institute conventions. Also, the Directors of the Institute were urged to devise some method of legal procedure by which it would be impossible at any time in the future to load the property with any mortgage or obligation, keeping it thus for all time free and clear. The Institute cannot be too warmly congratulated upon this move. Considered simply as a real estate investment the Octagon House was a wise purchase and has already advanced considerably in value, while being, as it is, one of the interesting architectural structures of the city, it is eminently fitting that the Institute should own it and preserve it.

The other reports included a valuable study of the question of competitions, presented by Robert D. Andrews, which was referred back to the committee for further study, a comprehensive report on Schools of Architecture by H. Langford Warren, and a very admirable report from the Committee on the Relation of Architects to the Contracting System, presented by Cass Gilbert in a manner which met the hearty approval of all the delegates for its fearless and outspoken handling of a question which in large cities has at times assumed pretty serious proportions, namely, the relative functions of the large contracting companies representing enormous capital, and the architects who are sometimes called in to design buildings after these firms have secured contracts for the erection. This is a condition which cannot be ignored and which vitally affects the public architecture of our larger cities, especially New York. The troubles inherent therein will doubtless in time work themselves out in a satisfactory manner, but if all our architects would take the firm, self-respecting and highly-professional attitude which this report suggests, the troubles would right themselves very speedily.

There were reports of other committees presented, many of which held over until the next day. On Tuesday, also, the elections took place, resulting in conferring the honor of Fellow upon Messrs. Wm. S. Post, Henry Bacon, John Russell Pope, James P. Jamieson, Allen B. Pond and C. A. Martin, and the election of officers for the ensuing year as follows: President, Frank Miles Day; 1st vice-president, Wm. B. Mundie; 2d vice-president, R. Clipston Sturgis; secretary and treasurer, Glenn Brown; directors, Walter Cook, Edgar V. Seeler, J. L. Mauran, for three years respectively; auditor, Robert Stead. An amendment of the by-laws was also adopted, which, in its essence, provides that members of chapters shall consist only of those who are either full members of the Institute or are eligible for membership therein.

The evening session of Tuesday was held at the Corcoran Art Gallery, which was open for the occasion and

which took the form of a social function, beginning with a reception by the Director of the Gallery, the officers of the Institute and ladies, followed by the official presentation of the gold medal of the Institute to Sir Aston Webb, the distinguished English architect. The main floor of the Gallery was thronged with visitors and their guests. A low platform had been built at the base of the stairway leading to second story. On this were grouped the officers of the Institute, with Sir Aston Webb and the British chargé d'affaires, Mr. Howard. Mr. Day, the President of the Institute, was extremely felicitous in his presentation remarks, reviewing the notable works of architecture which had been produced by Sir Aston Webb, and bringing into prominence the relations existing between the members of the profession in this country and in England, the similarity of aims and methods and the close intimacy which has resulted partly from the bestowal of the medal of the Royal Institute twice to distinguished American architects, to Richard M. Hunt years ago and to Charles F. McKim more recently. Sir Aston Webb, in replying, could not but weave his remarks about the impressions he had received of American architecture and architects. It is not often that the Institute has been permitted to listen to criticism of our national work from the lips of so distinguished a foreigner. We are so inclined to deprecate some of our national achievements, we so often speak slightly of the skyscraper and our modern commercial attempts, that when a man like Sir Aston praises these as being distinctively American and sees in them a large measure of hope for the future, comparing them, as he did, to the relatively tall buildings of Europe and drawing before his auditors a picture of the future, when lower New York shall be built throughout with tall structures, and then can say that the streets as they will be then will recall the narrow streets and intercepted sky lines of the northern Italian towns, where the proportion between width of street and height of buildings is, in many cases, even less than similar proportions in New York, it is not strange that such remarks would seem almost over courteous to an American audience. But Sir Aston was perfectly sincere in what he said, and took occasion to remind his auditors thereof, and the general feeling running through all his remarks was that we had nothing to fear from our current architecture as manifested in the tall buildings, but rather that they are so distinctive, that there is so much virility and true life in them, that they constitute a phase of our national architecture which appeals to an educated foreigner as being most peculiarly American and full of promise for the future. Sir Aston's acceptance of the medal and the honor it implied was graceful in the extreme. The Institute honored itself in honoring him, and this medal, the first of its kind which the Institute has ever presented, has surely been rightly bestowed. No more distinguished representative foreigner could have been chosen for this honor. Mr. Howard spoke in very well-chosen terms as representing the British government, and he read a telegram just received from King Edward congratulating Sir Aston and the Institute upon the award of the medal. Sir Aston Webb also announced the receipt of a telegram stating that the Royal Institute of British Architects had elected to Corresponding Membership Mr. Day, Mr. Post and Mr. Gilbert.

Wednesday afternoon was devoted to a special programme commemorative of the fiftieth anniversary of the founding of the Institute. The address of welcome by Mr. Day was followed by presentation of greetings and addresses from the principal architectural societies and institutions of learning throughout the world. Mr. Peabody read a very interesting paper on the founders of the Institute who became its presidents, Mr. Upjohn, Mr. Walter and Mr. Hunt. There was also a paper by Mr. Stone on the early history of the Institute. At four o'clock in the afternoon, at the Octagon, a tablet in honor of the founders of the Institute was unveiled by Mr. Peabody, who took occasion to allude very felicitously to the fact that the Octagon was now free of debt and could properly be consecrated to its use. At the same time there was exhibited in the Octagon a comprehensive collection of reproductions of the work of Sir Aston Webb.

Wednesday evening was the culmination of the convention in the shape of a dinner held in the banquet hall of the New Willard and attended by some two hundred and fifty delegates and invited guests, the ladies of the convention occupying the balcony at the conclusion of the banquet. This dinner took on essentially the aspect of a social affair. The health of the President and of the King was proposed in appropriate words by Mr. Day and was drunk by the whole company standing. Secretary Root responded in very pleasing terms to the toast of "The Ladies." Sir Aston Webb responded for the Royal Institute of British Architects. The other speakers included Senator Lodge of Massachusetts, Mr. Owen Wister, Mr. F. Hopkinson Smith, Speaker Cannon and Mr. George B. Post. The fact that definite topics were assigned to each of these speakers did not seriously hamper them in presenting very entertaining, if not illuminating, discourse to the convention, and they were listened to with the keenest interest by the delegates. Among the distinguished guests seated at the head of the table were Secretary Taft, Representative McCall, Bishop Satterlee, Thomas Nelson Page, the British chargé d'affaires, Mr. Howard, and many other notable and distinguished men prominent in art and diplomatic circles. The President of the United States sent a letter of regrets and the King of England telegraphed his congratulations. There was not a dull moment during the evening and everyone seemed to be satisfied with the concluding exercises of the fortieth convention.

There are three features of this convention which call for special note. First, its high artistic and professional standard as represented by the reports of its committees; second, the social element which was made so prominent; and third, what might be termed the spectacular side of its appeal to the public.

It is so easy for a convention of this sort to drift into mere routine, to absorb itself in the kind of discussion which lacks a national flavor and could better be fought out in local circles, that the artistic element so strongly predominating in so many of the reports was appreciated with gratitude by the delegates. Almost without exception the reports are worthy of being printed and circulated publicly, something which could not have been said about the reports presented in many of the previous conventions. It seemed as if, by common consent, the committees had felt that this was not a time for practical,

uninteresting details, or considerations of local or personal affairs, but that the occasion called for a breadth of treatment and an artistic preference which should characterize the spirit of the Institute.

At no previous convention was the social element so pronounced. There was a far larger attendance of ladies than was expected and they were very much in evidence, not merely at the presentation of the medal and the dinner, but also at a number of the sessions of the Institute. The meeting at the Octagon on the occasion of the unveiling of the tablet and the reception at the Art Gallery were both made an occasion for what would be termed brilliant social gatherings. The Institute is essentially cosmopolitan in its character and that the social element should be so prominent was to be expected. The atmosphere of Washington encourages such manifestations, and it is our conviction that the Institute is decidedly the gainer by the increasing attentions which have been given to the amenities in the past few years. The architects who founded the Institute in 1857 would feel hopelessly out of place in a convention such as has just been held, but the change which has come over the country during the past fifty years has naturally resulted in accenting the social element of these conventions. Future meetings of the sort will hardly be less pronounced in this respect, and the undoubted tendency will be to make each succeeding convention more truly a function. Whether or not this is wise remains to be seen. It is certainly enjoyable, and the architect, in his daily busy practice, gets none too much of the social element.

The value to the profession of the spectacular element which of late years has been brought into the Institute meetings is also in our judgment beyond question. A dinner such as the one which closed the convention is in a sense playing to the gallery, but in this case the gallery was composed of the prominent men who rule the country, who are the chief employers of architects, in whose hands are entrusted the direction of public affairs, who provide the funds for public buildings. So long as the architect burrows in silence in his office, just so long is he

kept out of his share in public life and to that extent is his value curtailed as a designer of public buildings. The profession needs to be known and known well by the men who direct the political destinies of the country. That is one of the strong reasons for holding the conventions for succeeding years at Washington and the justification for the lavish display in money and in eloquence which accompanied the banquet. If the architects are to be really leaders they must take their place in the procession and must contribute their share to the public life of the nation's capitol. It would be far pleasanter for many of the delegates to go off to a quiet companionable convention, with never a thought for the ladies or the public officials, and eat their little dinners and discuss their pet artistic hobbies with each other, but that is not the function of the Institute as we conceive it. The Institute has a national function and its self-respect demands a certain keeping up with the public standards, and we therefore heartily approve of the spectacular features which brought the convention to a close. It was not simply eating an expensive dinner and listening to the chance words of the political leaders of the nation, but it was truly the asserting of the right of the profession to a share in the direction of the world's affairs; it was claiming an equality for leaders of art with the leaders in politics, literature and religion. It was putting the stamp of progress on the work and the growth of the Institute.

An appreciative tribute should be given to the presiding officer of the convention, for the admirable way in which every meeting was managed and for the tactful, courteous and dignified manner in which he presided. The fact that everything went off smoothly, that there were no unpleasant features to be remembered in connection with any of the meetings, and that all of the programme was carried through substantially on time, is ascribable in no small measure to Mr. Day, and by his bearing, his well-chosen words and his demonstrative executive ability he has shown himself peculiarly fitted to direct the affairs of the Institute and to represent it in the eyes of its invited guests.

Report of Committee on Architectural Education.

THE problem of architectural education is so important, so far reaching, and marked by such intricate ramifications, that we have been able hardly to do more than state the case, leaving to the committee of next year the more detailed study and the formulating of clearer inferences and conclusions.

It is an interesting fact and worthy of record, that this committee, made up of superficially diverse types, has found itself absolutely unanimous even in matters of detail. After some months of individual study, the chairman asked each member of the committee to embody his conclusions and recommendations in the form of a tentative report. Such reports were received from Mr. Carrère, Mr. Kendall, Mr. Sturgis and Mr. Trowbridge. These were examined at a meeting of the committee and, with the report of the chairman, were found to be identical in spirit and in matter.

It would seem, therefore, that under the appearance of diversity, there is a body of profound and unanimous conviction that argues well of the architectural profession in America.

In order to establish a basis of judgment, we fixed first of all upon working definitions of architecture and of an architect.

Architecture we defined as a Fine Art with three aspects: as a manifestation of pure beauty, as an enduring and trustworthy language that voices the existing best in civilization, and as an exact science through its structural relationships.

An architect we defined as one ranking in the class of men of culture, learning and refinement, differentiated from the others of his class solely by his function as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual and religious civil-

ization of his time, and as an organizer and director of manifold and varied industries and activities.

From these assumptions, it follows necessarily that the object of architectural education must be the breeding of gentlemen of culture, learning, and broad sympathies, who understand the dignity and the significance of art both as beauty and as language, who are perfectly proficient in the technique of the art they follow, and who can inspire, organize and direct widely different classes of men.

Such was our view of the general situation and our unanimous conviction as to the essential nature of any sound system of architectural education. Examining the various agencies in America in this light, and that we might see how nearly they approached, severally and in mass, to the principles indicated above, we found them to consist in two forms, viz., the elementary, *i. e.*, the "architectural classes" connected with public instruction and philanthropic societies, and the "Correspondence Schools," and the Academic, *i. e.*, the regular schools of architecture; the voluntary combinations under the control of certain groups of architects, such as the independent ateliers, and the concours of the Beaux Arts Society, and the American Academy in Rome.

The elementary systems we have been compelled to disregard for the time being, but we believe they demand the closest scrutiny, for while they may give a certain plausible dexterity to boys ambitious of becoming architectural draughtsmen, they cannot be considered as systems of education, since their methods are superficial and rudimentary, the taste they inculcate frequently questionable, while they do nothing towards creating the basis of broad, general culture which is absolutely and primarily essential. Furthermore, we believe that these elementary systems may, and in some cases, do, accomplish serious harm through inducing boys temperamentally unfitted for one of the most noble and exacting professions to throw themselves into an impossible career through misrepresentations to the effect that "architectural drafting" is only a trade, to be acquired as easily and by the same methods as stenography. We believe the Committee on Architectural Education may be of great assistance to the elementary schools, and indirectly to the architectural profession by volunteering its friendly services in an advisory capacity, and we commend both this, and the close study of the systems themselves, to our successors in this Committee.

The Academic agencies may be divided again into two categories: one made up of those which aim to give a complete and final education, viz., the regular Schools of Architecture supplemented by the Roman Academy; the other of those whose object is to develop, through a special insistence laid on certain points, necessary elements in the equipment of an architect which students and draughtsmen have been unable to acquire satisfactorily through their collegiate or practical experience, viz., the ateliers, the Club classes, and the concours of the Beaux Arts Society.

Now it is evident to us that none of the systems named above, is in itself, and independent of all other agencies, able to produce the combination of general culture, good taste, instinct for beauty and executive ability which make up the ideal architect. The architectural

schools should, by their general training, do much towards the creation of broad and inclusive culture: they must ground their students in the history of art and civilization and the correspondence between these two things; they will give him his fundamental knowledge of the essential elements of architecture as an art; they must enable him to lay the broad foundation on which he is to erect his superstructure of professional capacity, but the crucial point, the development of good taste and the instant sense of beauty, they cannot touch through the scholastic agencies now marshalled to this end. We are unanimously of the opinion that this passion for beauty and this instinctive good taste may be inculcated, if at all, not through the methods of scientific pedagogy, but by the close personal relations and the keen enthusiasm that arise through the association of a group of students with a practicing architect, chosen by the free will of the student because of admiration for, and sympathy with, his principles, his personality and his achievements.

With the advantages of the atelier system comes a corresponding danger, that of a feudal following of one strong personality and an unconscious exaggeration of his peculiar theories and methods. This danger is counteracted by the system of general competitions between the students in the several schools and ateliers, where each man, as representing each system or impulse, finds himself on a field of battle where individualism is put to the test and stands or falls by just so far forth as it has acquired universality.

This combination of the atelier and the concours is, to a large degree, the method introduced and followed by the Beaux Arts Society, and we believe it essential in any scheme of architectural education; but so long as the atelier system is purely voluntary, and so long as the concours are conducted by a group of men without official status, and bound together by the traditions of one particular system and nationality of training, there is always the danger of an unwholesome predominance of one set of ideas, to the unintentional exclusion of others of equal value but of different origin. Such competitions conducted exclusively by advocates of Gothic or of Art Nouveau might conceivably defeat their own just ends.

Believing, therefore, that these two features of the atelier and the general competition are essential elements in any complete scheme of architectural education, and that to have their fullest effect they should become a part of the curriculum of every architectural school, we urge on the several schools the wisdom of action to this end, and on the Education Committee of next year consideration of the question how a scheme of general competitions similar to those now conducted by the Beaux Arts Society, but official and universal, may be brought into existence.

In scrutinizing the several schools to ascertain in how far each seemed to be working towards the development of the typical gentleman of general culture with special architectural ability, and acting on an unanimous opinion that design can best be taught, at least in its higher aspects, only through the personal influence of practicing architects, while the instinct for beauty may be best developed by personal contact with those who already possess this instinct and the power to communicate it, we took the ground that the work of the schools should

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be considered primarily as a means towards the development of a man of general culture, and as an agency for establishing sound and basic principles of art, which, through intimate contact with architects themselves, should be developed to their highest estate.

Working on this basis, and using for purposes of general comparison the tables printed by the Committee on Education of the Architectural League, we found surprising variations as between six of the principal schools of the United States. Mathematics varied from 6.5 points at Harvard to 12 at Technology and Columbia; building construction from 5 at Harvard to 10.5 at the University of Illinois; languages from 7 at Columbia to 20 at Pennsylvania and the Institute of Technology; art theory and history from 7 at the University of Illinois to 18.5 at Columbia; freehand drawing and rendering from 5 at Illinois to 11 at Cornell; and design from 13.6 at Technology to 32 at Cornell.

While the tables referred to should be used only as a basis for the most general deductions, we are convinced that they show indisputably that our schools are weakest in providing what we have called general culture. For example, the Massachusetts Institute of Technology stands alone in giving more than two points to general history, and here the points number only four, while mathematics is credited with 12, science 9, and languages 20, the latter branch of education ranking 50 per cent higher than even design itself. We desire, therefore, to urge on many of our architectural schools consideration of the question, whether they may not advisably diminish the stress now laid on purely technical education and strengthen that placed on all that tends towards general culture; and on those schools, where, in the tables of the League the points credited to esthetics fall below 30, consideration of the possibility of strengthening themselves in this particular direction.

So far as education in design is concerned, we found that the atelier system had been accepted in its entirety only by Columbia, while Harvard had introduced a modification that was working well, and seemed to us very significant. Participation in the concours of the Beaux Arts Society was authorized by the University of Pennsylvania, Syracuse, Cornell, Washington University, St. Louis and the Massachusetts Institute of Technology.

There is every reason to be encouraged by the present system of architectural study at Columbia, which has been recently reorganized on thorough-going "University" lines. Here the course is not divided arbitrarily into years, but into grades, and in each the student must acquire a given number of credits before passing to the next higher. Students are required to carry on their work in design in some one of the ateliers or studios officially recognized by the University. A choice of two courses is offered, one for the Bachelors degree, the other for a Certificate in Architecture, the requirements for the former being more severe, while in the latter a course in structural design is offered in place of mathematics and engineering. Graduates of this school may pursue their studies in advanced design and research in foreign schools of architecture: the program consists in one major and two minor subjects: the first is one of design, and through an arrangement with France, is pursued in an atelier connected with the School of Fine Arts. One of the minor

subjects implies travel or library work, the other is in the line of general culture, the courses at the Sorbonne being available by arrangement.

It seems to us that the question has been taken up at Columbia with the broadest view and is being worked out logically and with every prospect of admirable results.

There are two points at Harvard that seem to us particularly noteworthy; the broad and lucid manner in which the theory and history of art are being taught, and the recent adoption of a modified atelier scheme. Four architects of established reputation set, in succession, problems in advanced design; each criticizes the working out, at more or less frequent intervals during the space of a month, and in the end renders judgment. This seems to us a step in the right direction, though by no means to take the place of the true atelier system. It is, however, an indication of one way in which architectural schools that, unlike Harvard, are at a distance from the large cities, may acquire something of the indispensable element of personal influence on the part of practicing architects.

In our investigation of the subject, many questions have suggested themselves as worthy of serious consideration. We do not feel that our data justify us in making a specific report on these matters, but we name them and commend their consideration to our successors in this committee.

They are as follows:

What do the schools teach as to the expressive function of art in general and architecture in particular, *i. e.*, as to art as an index of civilization, standing high or low in exact relationship to the civilization that brought it into being?

What is the attitude of the several schools towards the various styles, *i. e.*, do they all, or any of them, teach that there are one or more styles which are sound and logical, while there are others which may or may not be interesting from an archaeological standpoint only: If so, what?

What is taught as to the relationship between construction and function on the one hand, and design and decoration on the other, *i. e.*, is this relationship clearly brought out in the case of Classical, Byzantine, Romanesque, Gothic, Renaissance and modern architecture, or is it ignored, each style being considered as an abstract thing, regardless of its aspect as a manifestation of the close community that must obtain between function, construction, design and decoration?

What are the criteria of judgment of design in the several schools; do they vary, and if so, to what degree?

How much attention is given to the question of presentation in each school? And is there, apparently, an undue amount of time and labor given to this in certain schools, an inadequate amount of time and labor in others?

In view of the fact that the practice of architecture is rapidly becoming so specialized that it is apparently necessary that a student should decide at the outset as to whether he should follow the esthetic or the structural line of work, is it not desirable that the schools should divide their courses in such a way that a student might elect which one he would follow, artistic or structural, there being, in the case of the former, a maximum of

THE BRICKBUILDER.

esthetic instruction and a definite minimum of structural education; in the latter a maximum of structural education, a definite minimum of that which is in its nature esthetic.

To give a general resume of our conclusions, we report as follows:

The object of all education is to make more effective units. For this, the fundamental equipment is that knowledge of the language, literature and history of his own country as will enable one intelligently to take advantage of opportunities; and such knowledge of the literature and history and art of other countries as shall give a broad general knowledge of what civilization is. The possession of this knowledge is what is meant by cultivation.

When a man adopts a special branch of industry and thus limits his useful effectiveness to a distinct field, special training and knowledge are required in addition to general cultivation, which nevertheless remains the fundamental essential.

Schools of architecture are established for the purpose, first, of insuring the pupil in the possession of general cultivation; second, to give him a thorough technical equipment in the history and literature of architecture and in the laws that have been established by precedent; this, to make him familiar with present conditions and practice. In no one of these fields is his study completed in the school; he is simply started in the right way. In general cultivation and in a knowledge of the history of architecture it is essential that the student should be fully equipped, while his acquaintance with methods and practice may be, and indeed will be, largely acquired later.

It is on the first two then, cultivation and the theory of design, that attention should be centered. Admirable as our schools are, it can do no harm to emphasize the point that they are training men to be intelligent architects, not skilled draughtsmen, and that manual dexterity is dearly bought if it is at the expense of intellectual equipment. Skill can readily be acquired with practice; nothing in practice quite takes the place of sound school training.

The schools should give the student a thorough grounding in the great architectural precedents and their application, and an intelligent understanding of them so that he may know why they became established and to what extent they meet modern requirements.

Of prime importance are the classic orders, not for what they are in themselves, but because they are the terms, the language, in which a very large part of our architectural heritage is expressed. With a thorough knowledge of the orders and their application in Greece and Rome, one is in a position to understand the varied expression of the Renaissance in Italy, in France, in England, in Spain and in her American possessions, and here in the United States.

Almost if not quite equally important is the knowledge of Christian architecture; the whole development that followed on the fall of the Roman empire, and which, through Syrian, Byzantine, Southern Romansque and Norman finally culminated in the wondrous architectural monuments of the Middle Ages. The one is the history of a great intellectual and sensuous movement,

the other of a great spiritual movement. In both is the sense of beauty very marked, in both is construction recognized as the basis of all good architecture.

The knowledge of these things is fundamental for the education of the architect; ability to apply the knowledge is essential for practice. The student may learn *how* to apply his knowledge in the school, even though the real application of it comes later. It is in teaching the student how to apply his knowledge that the architect can be of real use to the teacher. The man in constant active practice, to whom the school is but an occasional occupation, brings to his work a spirit, an enthusiasm, a point of view, which are essential for the development of the critical faculty.

We believe that the more important work of the school, general cultivation, and the theory of design, which can best be taught by the trained teacher, should be supplemented on the less important side, the practice of design, by the active assistance and coöperation of the architect.

If this is to be done in the most effective way unity both of aim and of action is desirable for the principal schools of architecture, so that those in charge, who are necessarily most familiar with the work, themselves may determine on the best methods.

This unification we are almost inclined to consider the crux of the whole matter. Important as they are, methods must be secondary to impulses. At present, it seems to us, not only does the idea of general culture as the indispensable basis, fail of its due recognition—the general tendency being towards the development of the specialist, or savant, rather than of the well rounded and cultured personality with a special equipment for architectural expression—but architectural education in the United States tends towards an undue individualism and centralization on the part of the several schools. Educationally, the architectural profession seems to be in about the position of the thirteen Colonies before the adoption of the Constitution—even before the ratification of the Articles of Confederation.

We believe that on the whole, Architecture is being taught in America with a broader view, and in certain respects more effectively than in any other country. Through coördination, a unification of standards, and coöperation, we believe that in a few years the education offered in this country might be looked upon as final, except for the absolutely necessary element of study and cultivation through travel and research amongst the inimitable monuments of the pagan and Christian past. We object to considering our own schools merely as feeders for the Schools of Fine Arts in Paris, and we look forward to the time when a great Post Graduate course shall be possible in America through a great central School of Fine Arts in Washington. To make this possible, we must first of all achieve a certain amount of coördination, unification, and coöperation between all our now somewhat aggressively independent schools, and we believe that the first step in this direction would be the acceptance by all of the principle of general competitions, and the establishing of an official, central, and representative body that should put this principle into practice.

RALPH ADAMS CRAM,

Chairman.

Modern English Suburban Houses. II.

IT is the fashion now in architectural circles to regard Ruskin as a perverted critic. The fervor of mediavalism has spent itself, and no high priest of it in architecture could gain such an ascendancy as Ruskin achieved. Our outlook has changed, every-day practicalities have asserted themselves, and there has been a hue and cry for better education. So other teachers have taken Ruskin's place. No one, however, ever wrote more forcibly about architecture than Ruskin. One calls to mind a score of vehemencies of his which strike

towns not only well-built houses but well-designed houses; and the general trend is towards improvement.

With villas built in rows, semi-detached, perhaps, but with a minimum of space between each block, the architect finds himself confronted with some problems which are awkward to solve. In such cases the frontage is small and the first difficulty arises out of the hall. It is generally recognized now, that to make the hall a sort of narrow passageway is a mistake, and, while there is not enough room at disposal to allocate any large portion to it, some fair-sized space must be allowed if the house is to be satisfactory. Then there is the question of



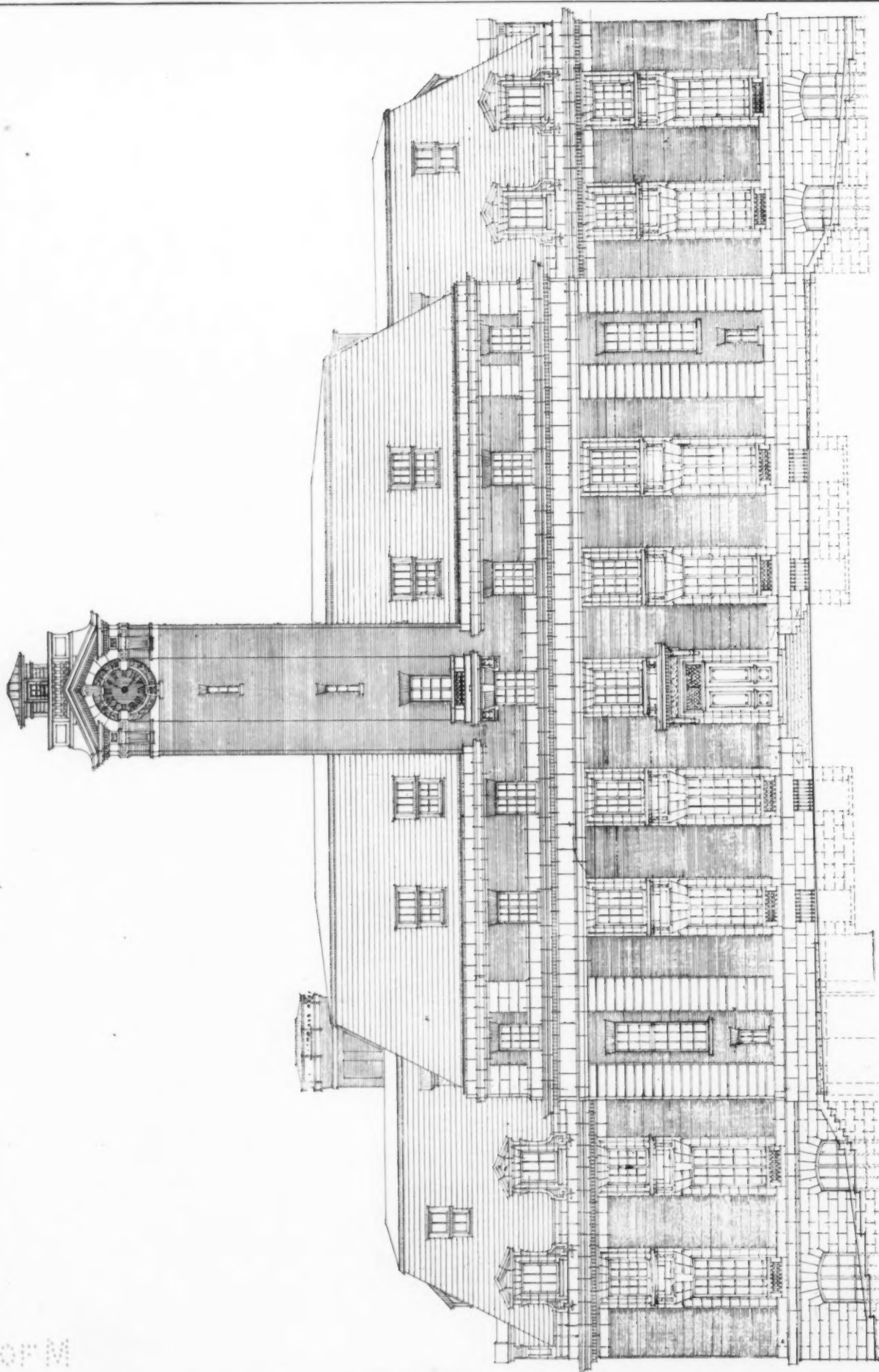
HOUSE AT LEICESTER. Ernest W. Gimson, Architect.

straight home, and there is one bearing on my present subject which may here be cited. "Those pitiful concretions of lime and clay which spring up, in mildewed forwardness, out of the kneaded fields about our capitals—those thin, tottering, foundationless shells of splintered wood and imitated stone—those gloomy rows of formalized minuteness, alike without difference and without fellowship." Now that is as true to-day about English suburbs as when Ruskin wrote it, but it is not the whole truth, for, as we endeavored to show in a former article, there are to be found in the outskirts of our

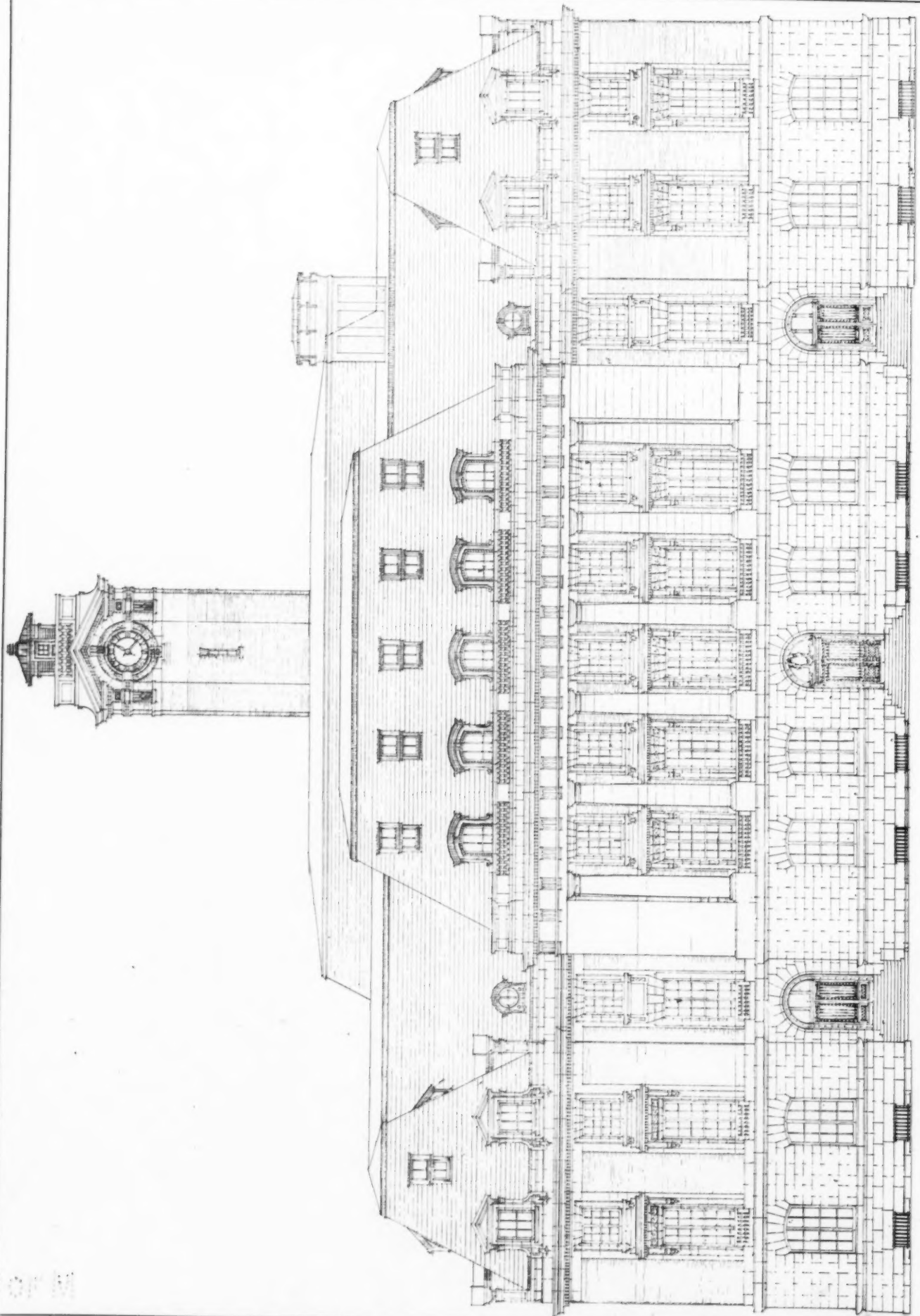
aspect and light. This is governed of course by the directions in which the roads run. In any case, sunlight must be able to penetrate the living-rooms and bedrooms at some hour of the day; a requirement, however, which is not always possible, by reason of the fact that adjoining houses block the way.

Another matter for careful consideration is the placing of the house on the site. Within recent years there has been a change in regard to this. It used to be the practice to dump the house in the center of the site and have a piece of garden on either side, but as in most

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ELEVATION ON STUYVESANT PLACE.
RICHMOND BOROUGH HALL, ST. GEORGE, STATEN ISLAND, N. Y.
CARRERE & HASTINGS, ARCHITECTS.



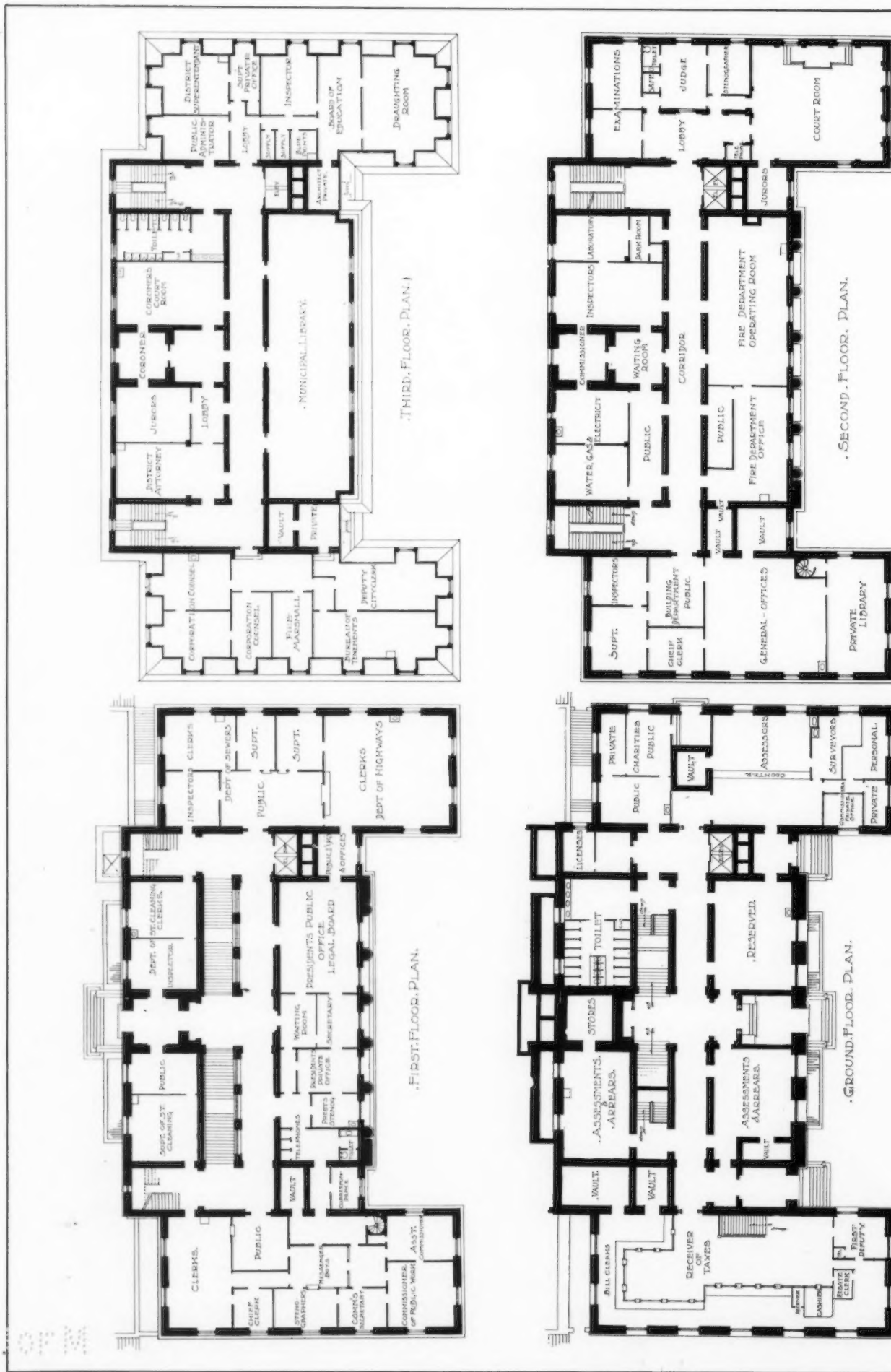
RICHMOND BOROUGH HALL, ST. GEORGE, STATEN ISLAND, N. Y.
CARRERE & HASTINGS, ARCHITECTS.
ELEVATION ON JAY STREET.

1890

1890

1890

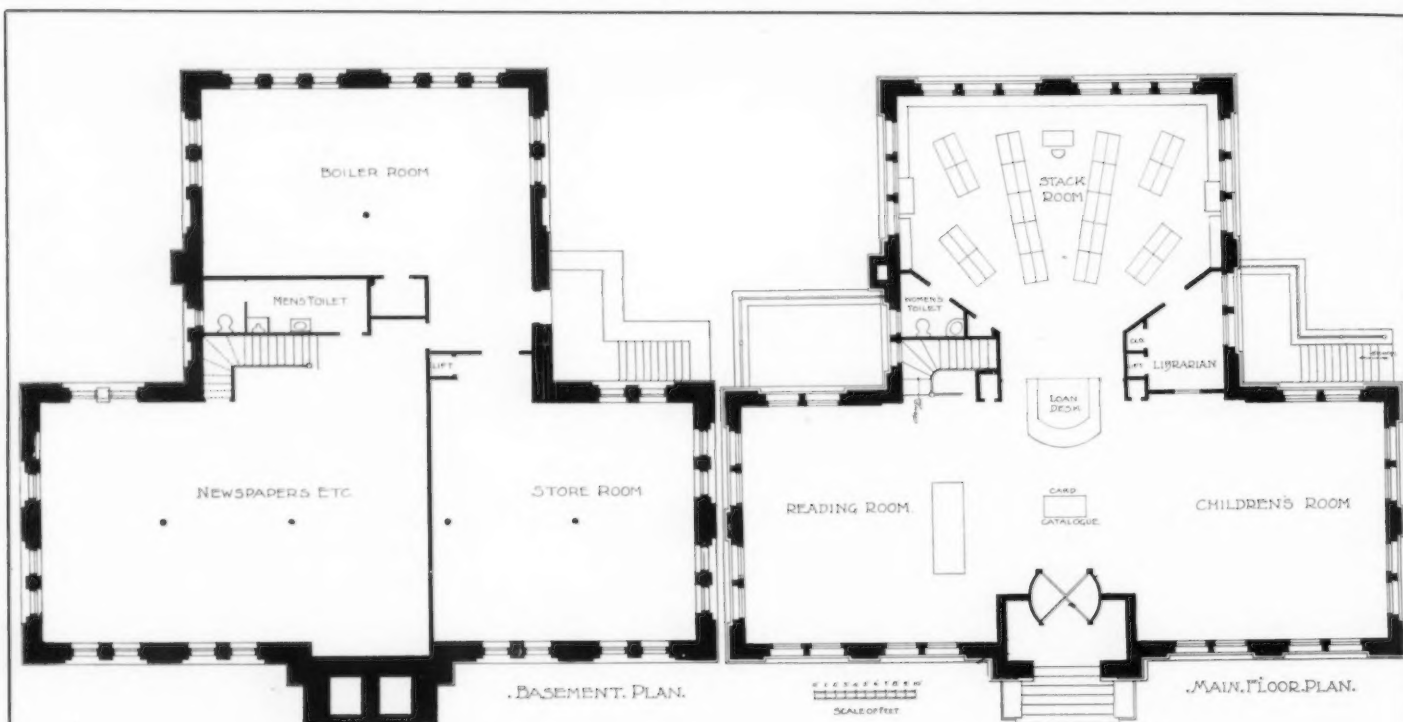
1890



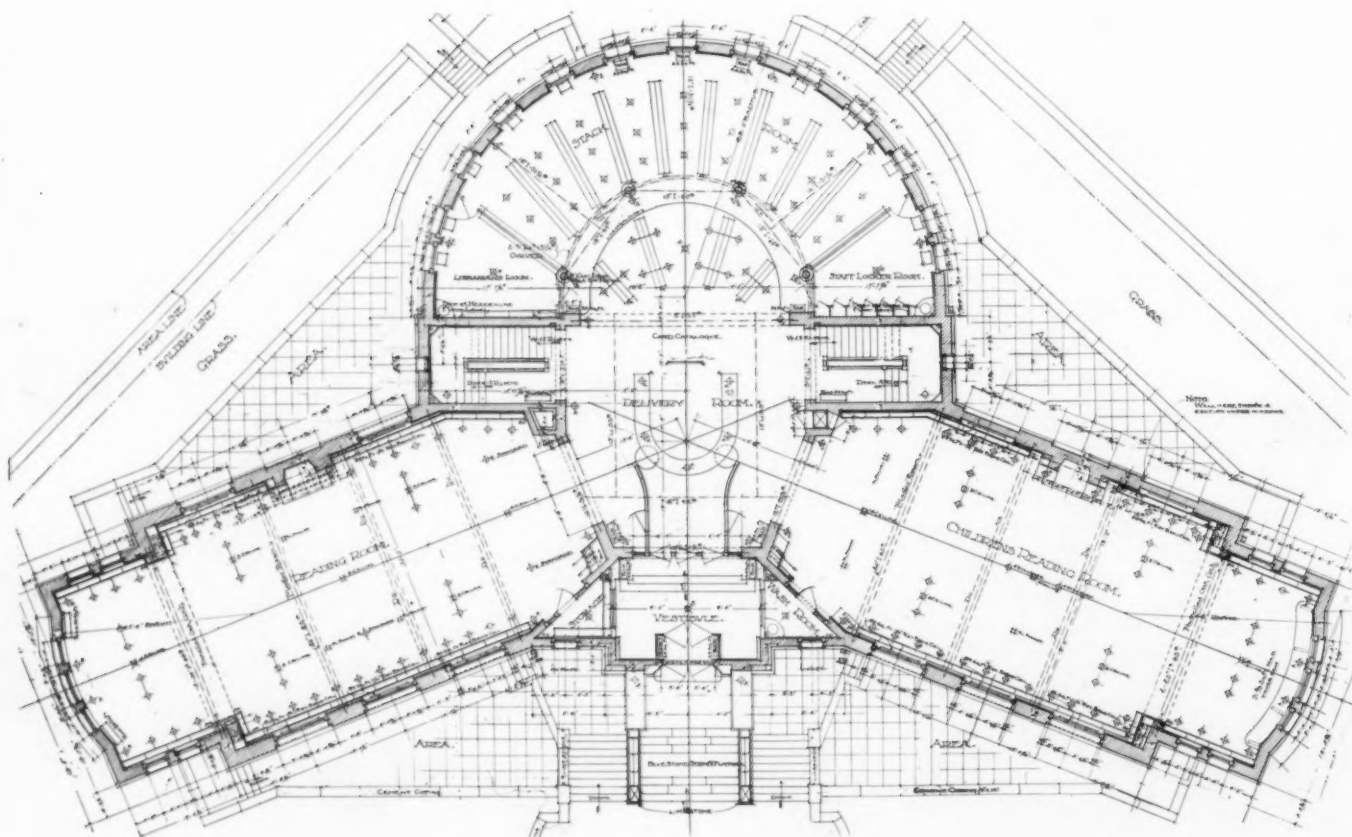
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PLANS, CARNEGIE BRANCH LIBRARY, COLLEGE POINT, N. Y.
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CARNEGIE BRANCH LIBRARY, MARCY AVENUE, BROOKLYN, N. Y.
WALKER & MORRIS, ARCHITECTS.

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PLATE 5.



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CARNEGIE BRANCH LIBRARY, LEROY STREET, NEW YORK
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PLATE 7.



CARNEGIE BRANCH LIBRARY, COLLEGE POINT, NEW YORK.
HEINS & LAFARGE, ARCHITECTS.



CARNEGIE BRANCH LIBRARY, MARCY AVENUE, BROOKLYN.
WALKER & MORRIS, ARCHITECTS.

1904



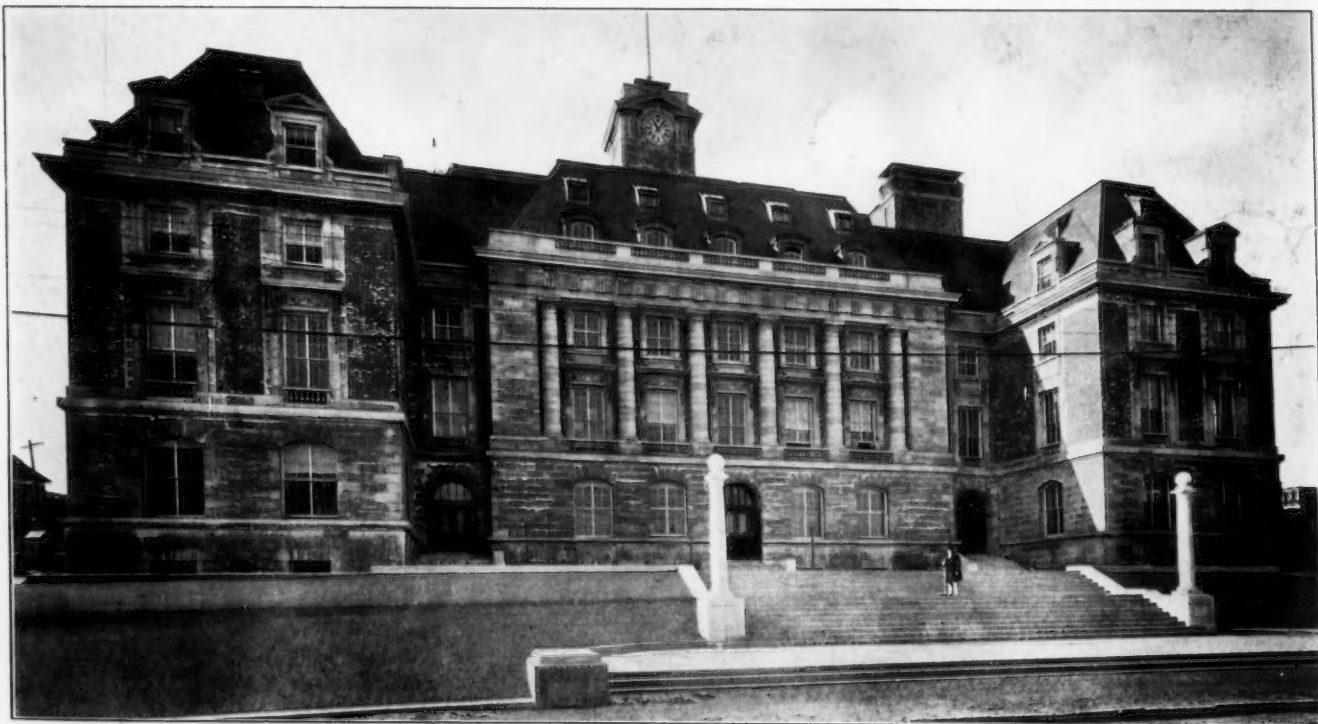
DETAIL, RICHMOND BOROUGH HALL, ST. GEORGE, STATEN ISLAND, N. Y.

CARRERE & HASTINGS, ARCHITECTS.

THE BRICKBUILDER.

VOL. 16, NO. 1.

PLATE 9.



RICHMOND BOROUGH HALL, ST. GEORGE, STATEN ISLAND, N. Y.
CARRERE & HASTINGS, ARCHITECTS.

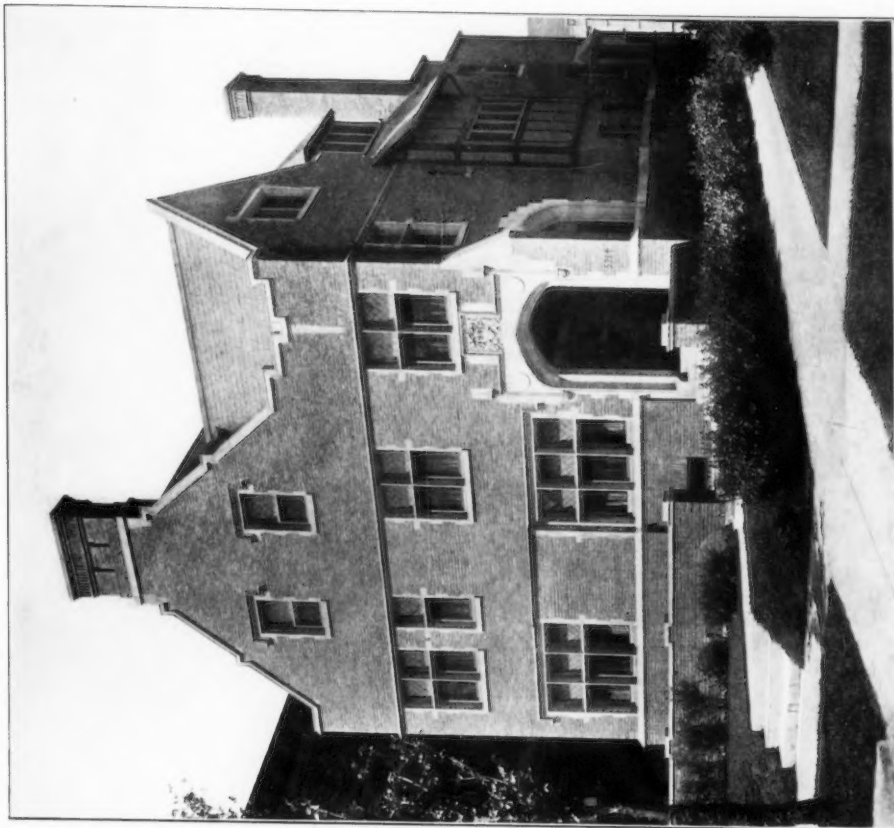
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PLATE 10.



HOUSE, WOODLAWN AVENUE, CHICAGO.
MANN & MACNEILLE, ARCHITECTS.



HOUSE, CLINTON AVENUE, BROOKLYN.
HOBART A. WALKER, ARCHITECT.

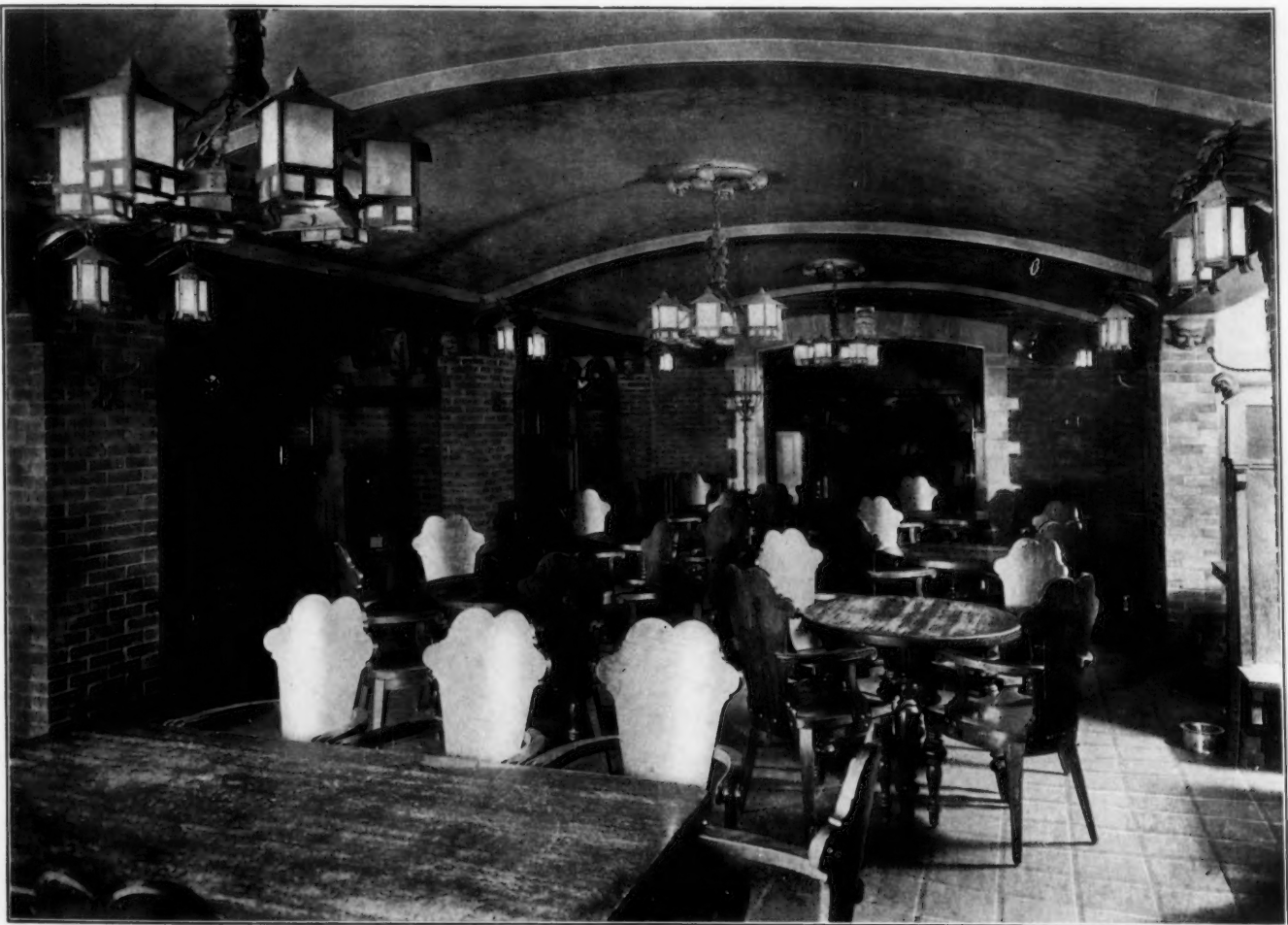
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PLATE 11.



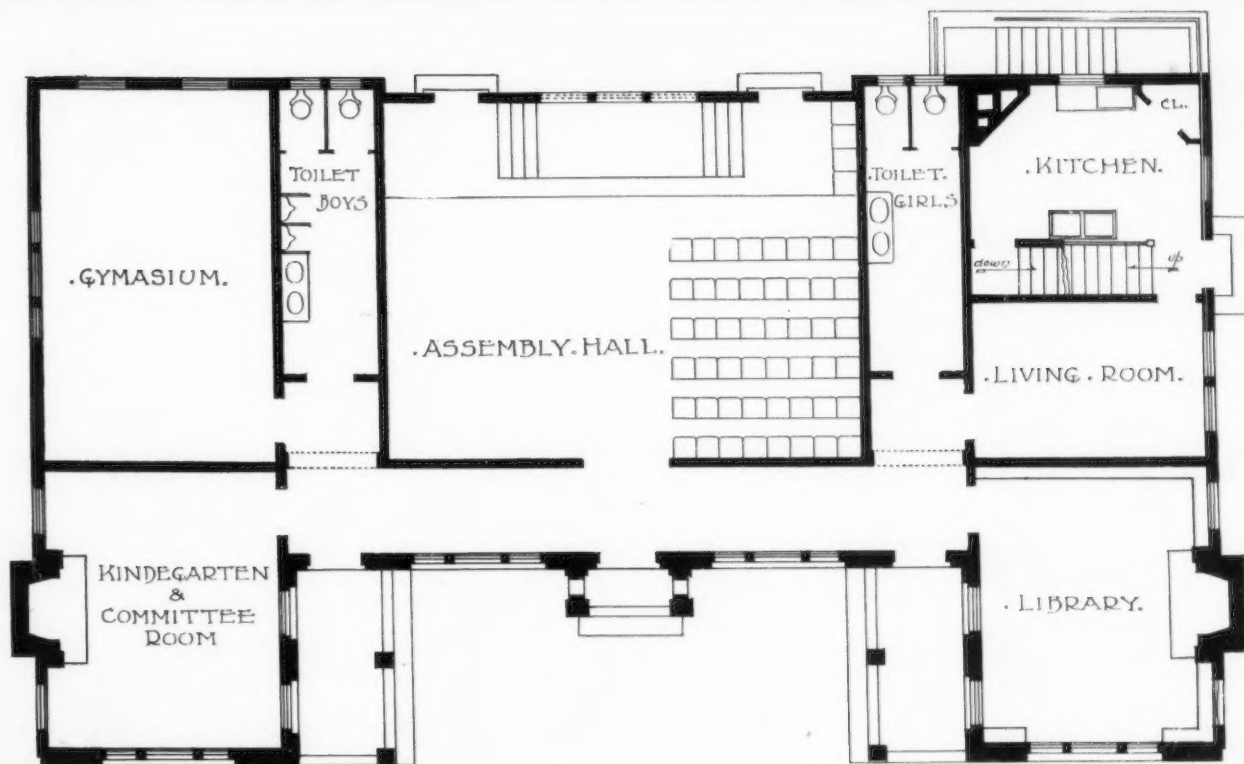
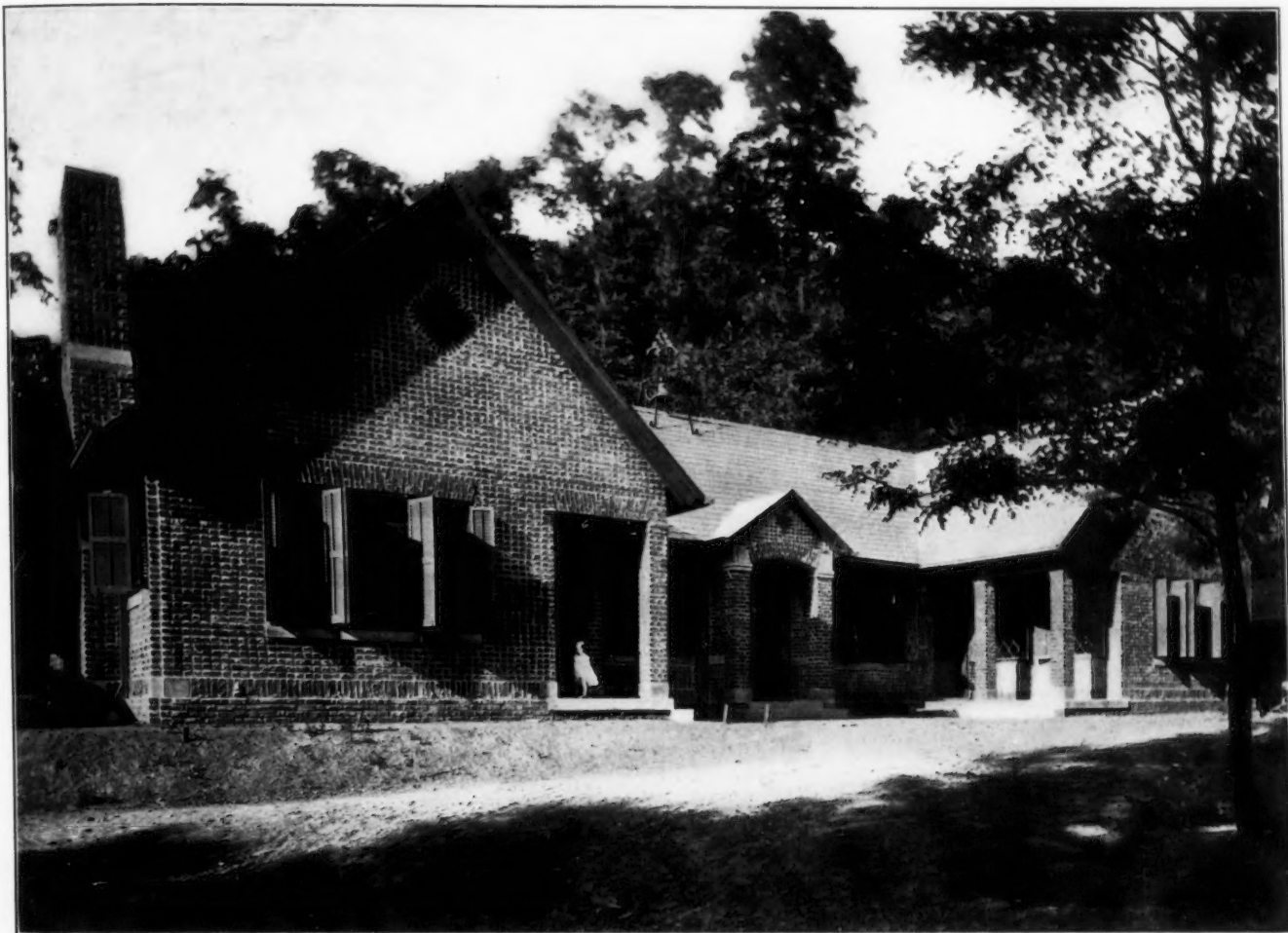
THE RATHSKELLER.
RESTAURANT, MILWAUKEE, WIS.
FERRY & CLAS, ARCHITECTS.

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VOL. 16, NO. 1.

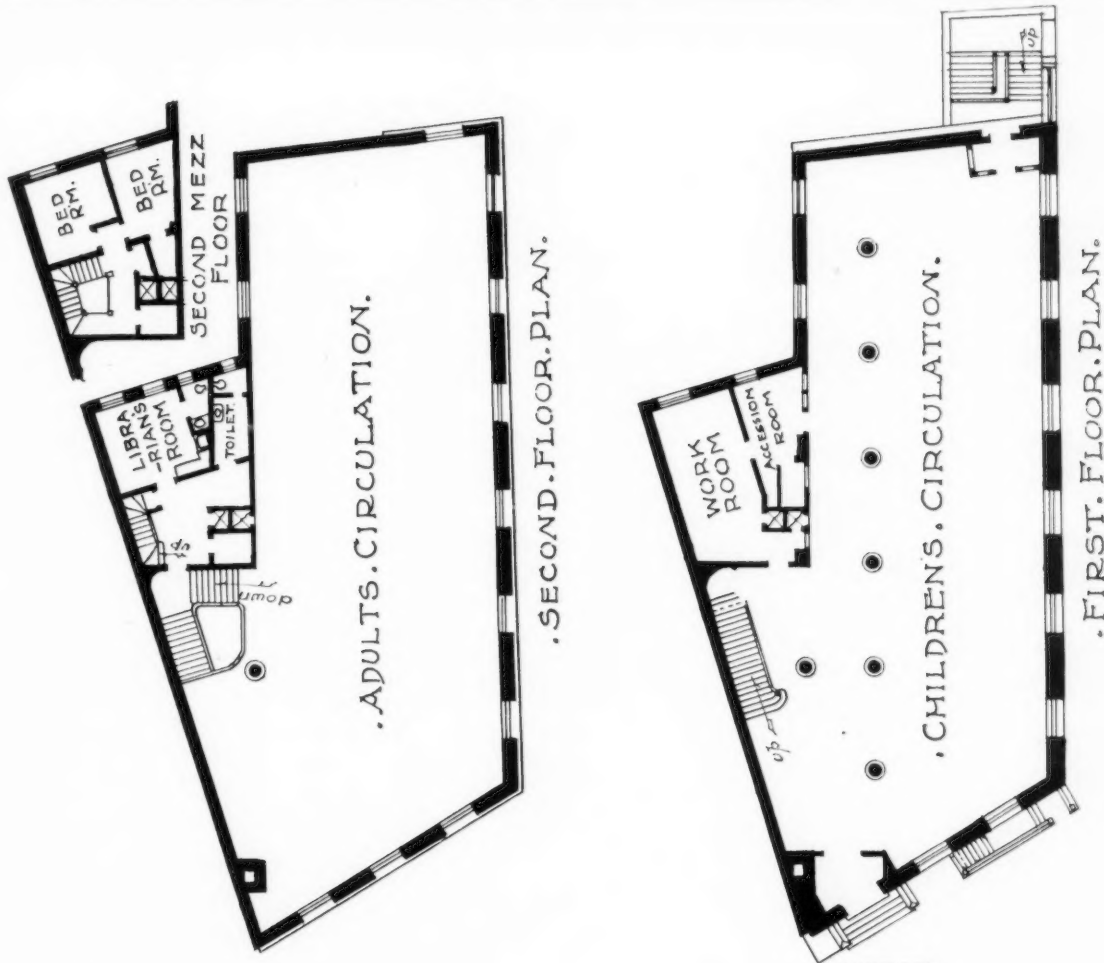
PLATE 12.



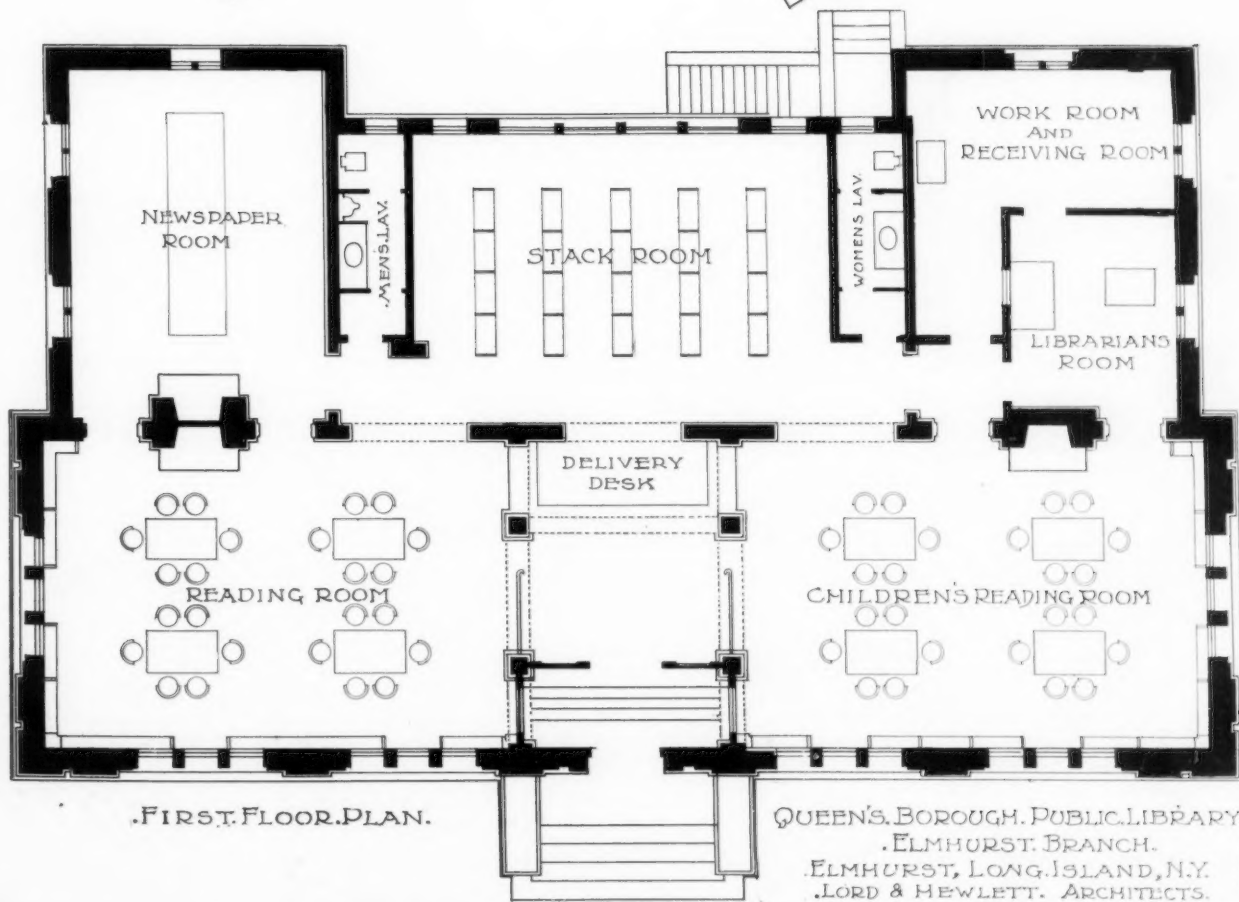
PARISH HOUSE, ROSLYN, LONG ISLAND, N. Y.
MCKIM, MEADE & WHITE ARCHITECTS.

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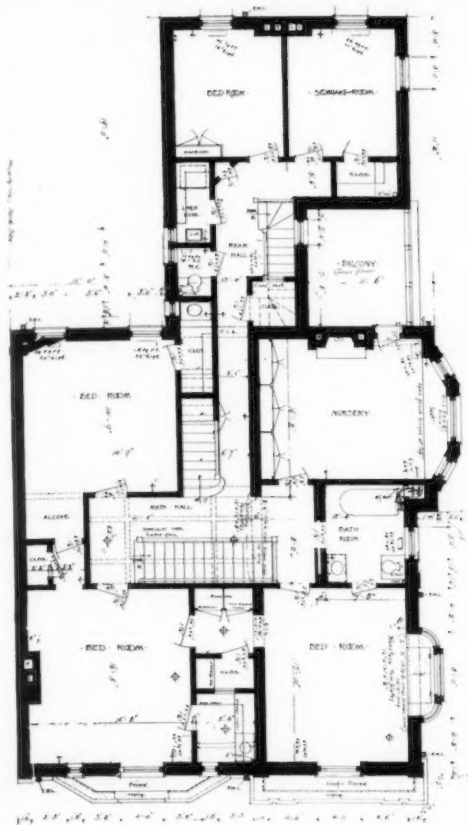


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CARRERE & HASTINGS, ARCHITECTS.

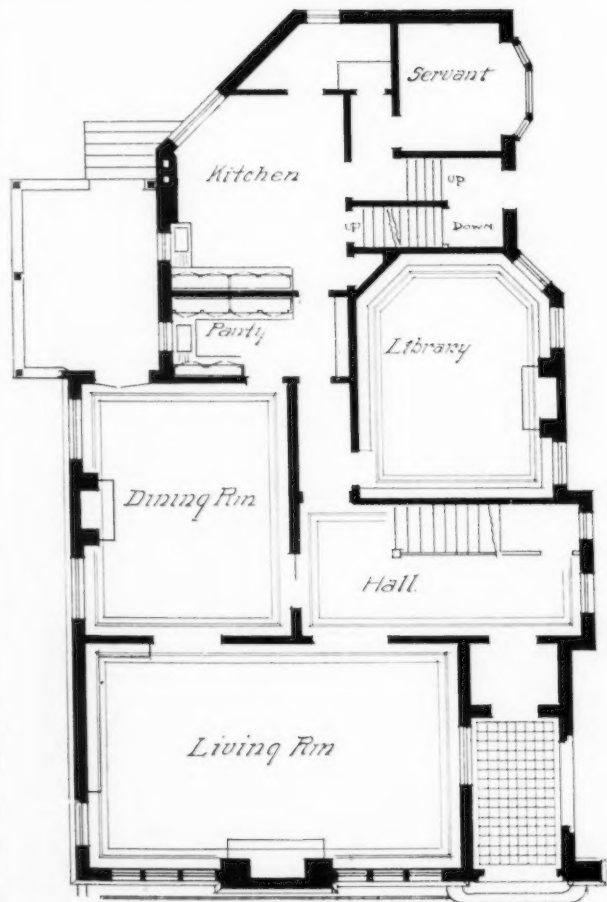
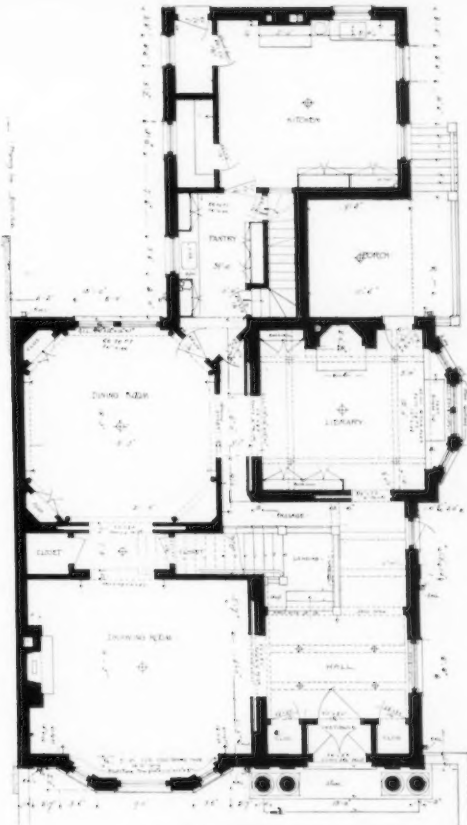


QUEEN'S BOROUGH PUBLIC LIBRARY.
ELMHURST BRANCH.
ELMHURST, LONG ISLAND, N.Y.
LORD & HEWLETT, ARCHITECTS.

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PLANS,
HOUSE, CLINTON AVENUE,
BROOKLYN.
HOBART A. WALKER, ARCHITECT.



PLANS, HOUSE, WOODLAWN AVENUE, CHICAGO.
MANN & MACNEILLE, ARCHITECTS.

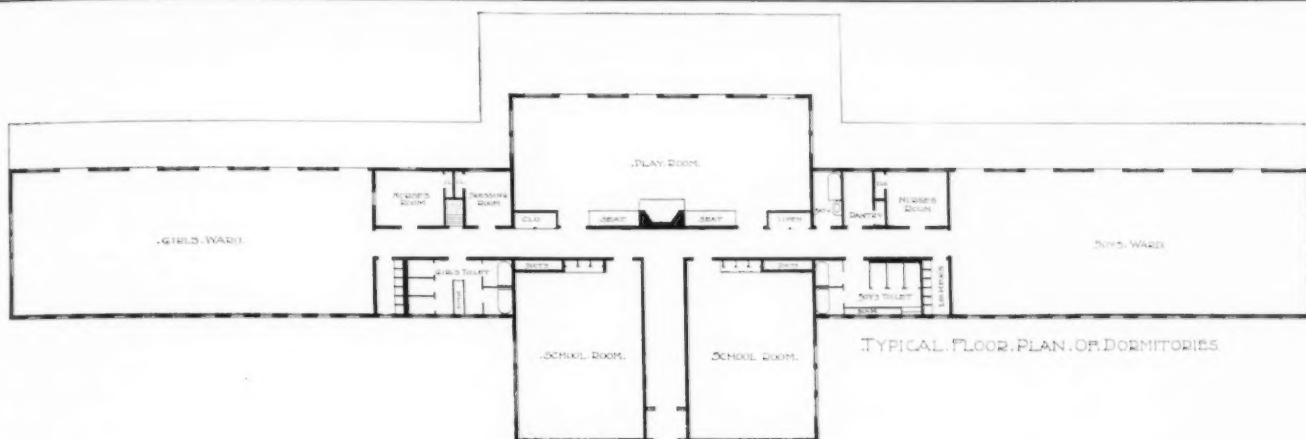


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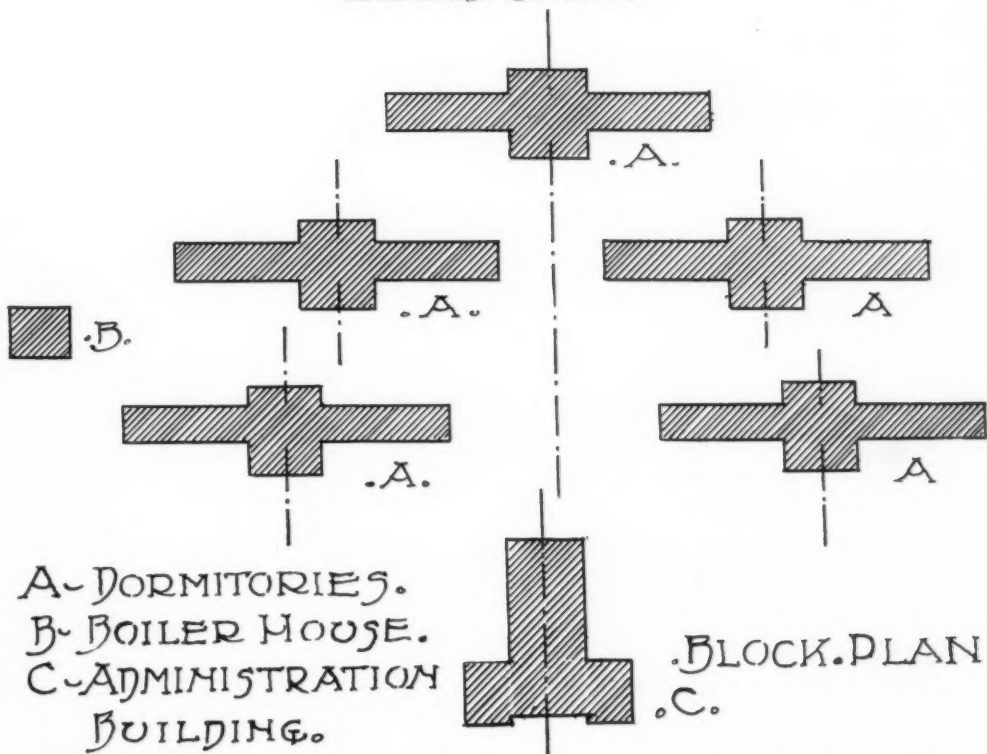
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PLATE 15.



TYPICAL FLOOR PLAN OF DORMITORIES



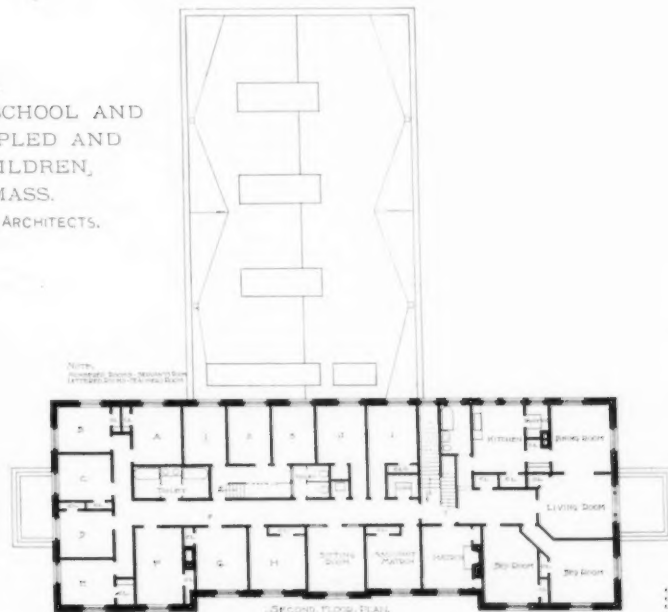
A - DORMITORIES.
B - BOILER HOUSE.
C - ADMINISTRATION
BUILDING.

BLOCK PLAN.
C.

PLANS.
MASSACHUSETTS SCHOOL AND
HOME FOR CRIPPLED AND
DEFORMED CHILDREN,
CLINTON, MASS.
WINSLOW & BIGELOW, ARCHITECTS.



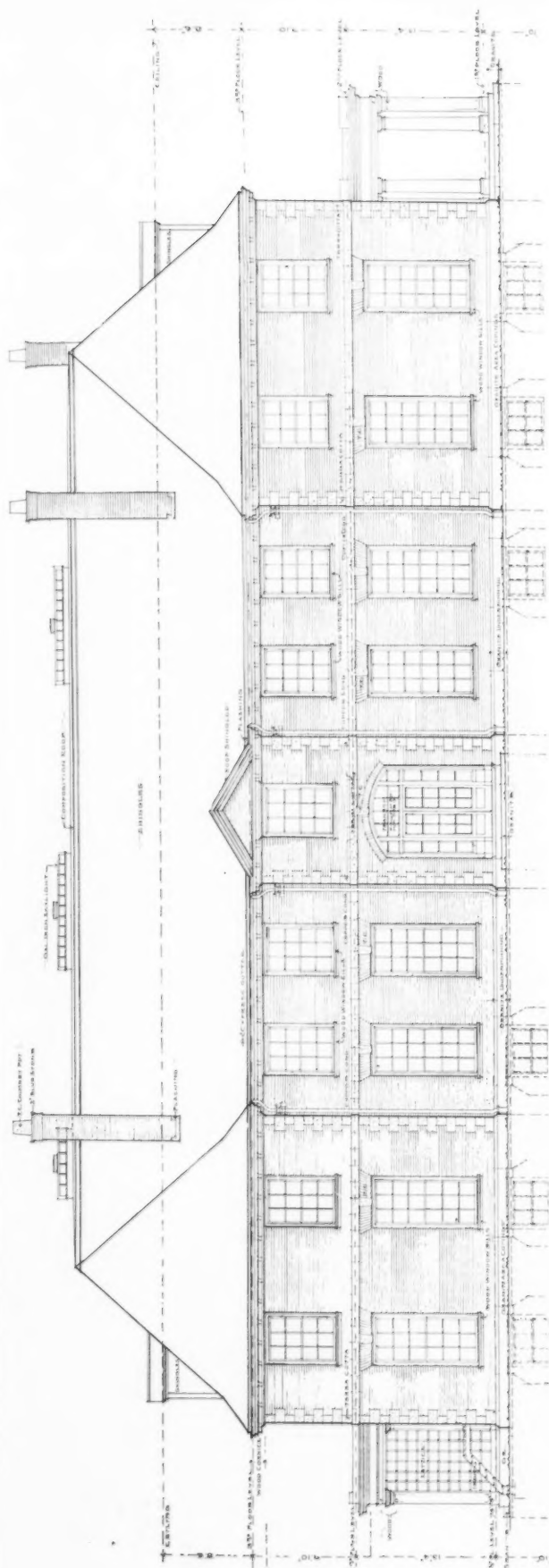
FIRST FLOOR PLAN



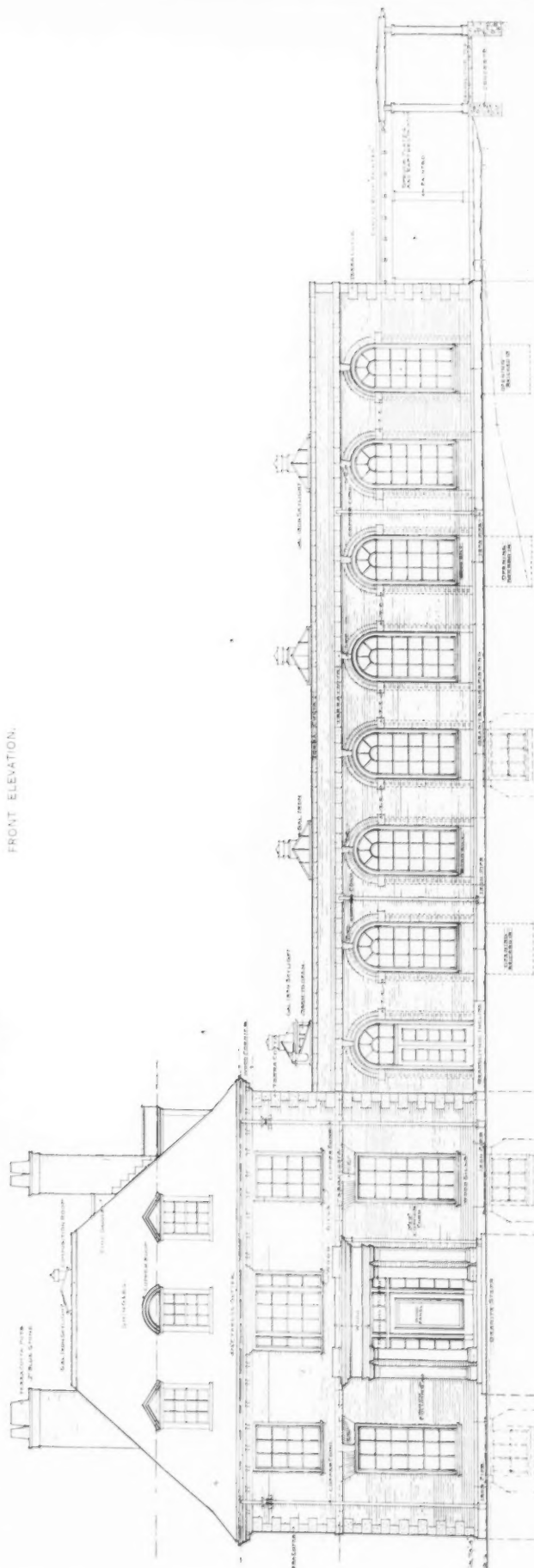
SECOND FLOOR PLAN

PLANS OF ADMINISTRATION BUILDING

U 70 M



FRONT ELEVATION.



SIDE ELEVATION.
MASSACHUSETTS SCHOOL AND HOME FOR CRIPPLED AND DEFORMED CHILDREN CLINTON, MASS.
WINSLOW & BIGELOW, ARCHITECTS.

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ROAD FRONT.



GARDEN FRONT.

HOUSE AT YORK. Walter H. Brierley, Architect.



HOUSE AT BIRMINGHAM. W. R. Lethaby, Architect.



HOUSE AT BIRMINGHAM. Bateman & Bateman, Architects.

cases the site was narrow and not very long, the result was that the garden at the front was more or less wasted while the remainder of it at the back was too small to be of any real use. Now the house is brought forward more, and while being set back a reasonable distance from the road—enough to gain privacy—there is left at the back a piece of ground of useful size. Some suburban houses treated in this way were shown in the first article. The houses illustrated on these pages, however, it will be seen, are of a more extensive character. They are the best and biggest examples of suburban houses, and in many instances they have been built for private owners instead of as speculations of an estate company.

It often happens that colonies of such houses will spring up in some secluded place on the fringe of a town. Four Oaks, near Birmingham, is an instance of this. There are dozens of well-designed houses to be found at Four Oaks. We show three, all by architects of note. Mr. Lethaby is in the forefront of English architects; his work is scholarly always, but quite free from any taint of the schools. He has not designed such a great number of houses, but there is freshness about each; his house at Four Oaks shows this. Mr. Bidlake is another architect whose work is always interesting, and very equal, too—which is more than can be said of some architects. Mr. Bidlake is known best for his church work, but he is great in house design also, and the several houses at Four Oaks for which he was responsible bear testimony to this. Of



HOUSE AT BIRMINGHAM.
J. L. Ball, Architect.

work, but all of it is good, and some of it is of first-rate character. Take the house at Four Oaks, here illustrated. This is clearly the work of a very able architect; and other similar instances might be cited. English

similar calibre is J. L. Ball. We illustrate a portion of a house by him at Edgbaston, Birmingham, excellent in every detail. None of these men have what might be called big practices; they are, indeed, outside the societies even; they do not parade themselves; but their merit is well recognized in the profession (albeit Mr. Lethaby has become almost a *virtuoso*). We would not infer that a big practice necessarily means mediocrity in the work produced; on the contrary, one might truthfully adopt the old adage that "practice makes perfect." Bateman & Bateman offer an example. They are architects in Birmingham with an extensive practice in house

domestic architecture, indeed, has some very talented exponents, as witness again the superlatively clever houses of Mr. Gimson and Mr. Brierley, shown among the illustrations accompanying this article. There is nothing of the stock design about these houses; they are stamped with brilliant individuality, and they exhibit a most notable ability. It is not to be supposed that houses of such character will be found all about the country; they are clearly exceptional, the work of architects of the front rank; but there is no doubt that in suburban districts the houses that are now being built are very often of a good type, quiet and refined, and one can only hope that the standard thus set up will be followed by rank and file.



TWO HOUSES AT LEICESTER.
Everard & Pick, Architects.

A Terra Cotta Lumber, with Plaster Finish House.

FOR MR. MATTHEW SULLIVAN, OF MAGINNIS, WALSH & SULLIVAN, ARCHITECTS.

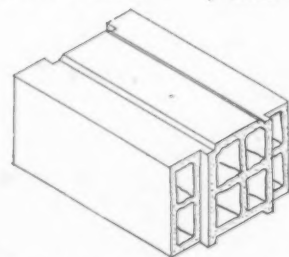
MR. SULLIVAN'S house at Canton, Mass., is one of the many examples now coming into existence of a dwelling built entirely of terra cotta blocks. In selecting this material the owner was influenced chiefly by considerations of cost and durability, it being obvious that the use of blocks so little larger in size than ordinary bricks would raise no obstacles to be overcome in the architectural design and general appearance of the house. The walls once covered with an ample coat of cement, the picturesque surface due to their peculiar construction is permanently hid, and they appear like those of many another cement-coated house, whose structure is of brick or wood. But the terra cotta blocks have other advantages. They form a fireproof wall, and when the cells are laid in horizontal courses there is a positive air space within the wall. This renders the house damp-proof and makes it possible to easily keep it warm in winter. The weight per foot of such a wall is approximately ninety pounds.

The blocks were especially designed for use in this house. By means of a pro-

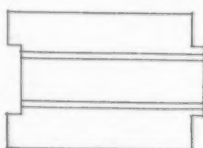
jection on the upper surface and a corresponding groove below, a lock bond is obtained, and the dimension of the block is such that there is a perfect tie through the wall. Lintels over openings are formed by three blocks held together and supported by two three-fourth inch steel channels grouted in cement, which virtually forms a reinforced cement lintel.

The illustrations show the house during construction and when completed. It was begun about the middle of July and was ready for occupancy December first of the same year. The 2,800 feet of terra cotta blocks it contains were laid up by two masons in five weeks' time.

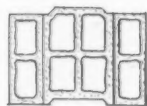
The cost of the house completed is about the same as it would have been in its particular locality if built of wood and painted. The cost of maintenance, however, will be much less, not to mention the item of insurance. And it is to be observed that all these practical advantages are obtained without any sacrifice of beauty or sign of effort in venturing the use of a comparatively new building material.



ISOMETRIC OF ONE BLOCK

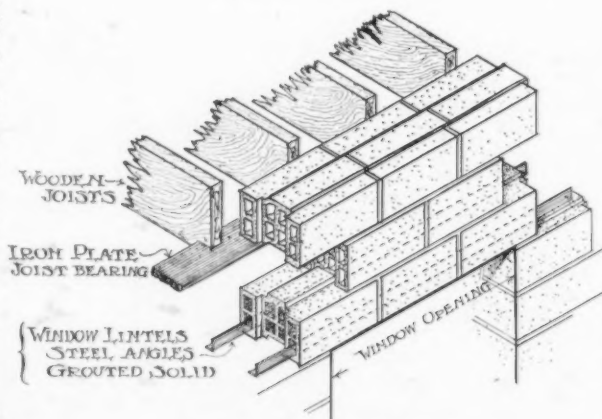


PLAN

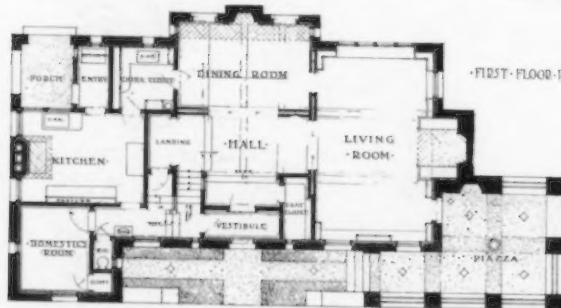


ELEVATION

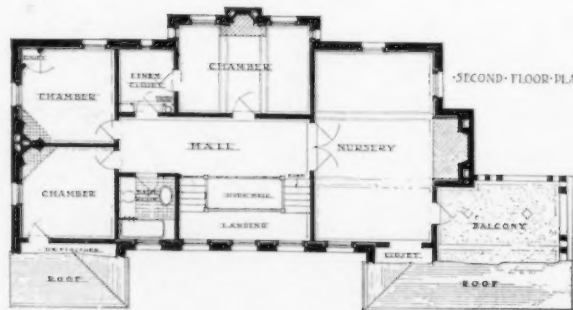
SCALE $1\frac{1}{2}'' = 1'-0''$



SECTION THROUGH WALL.



FIRST-FLOOR PLAN.

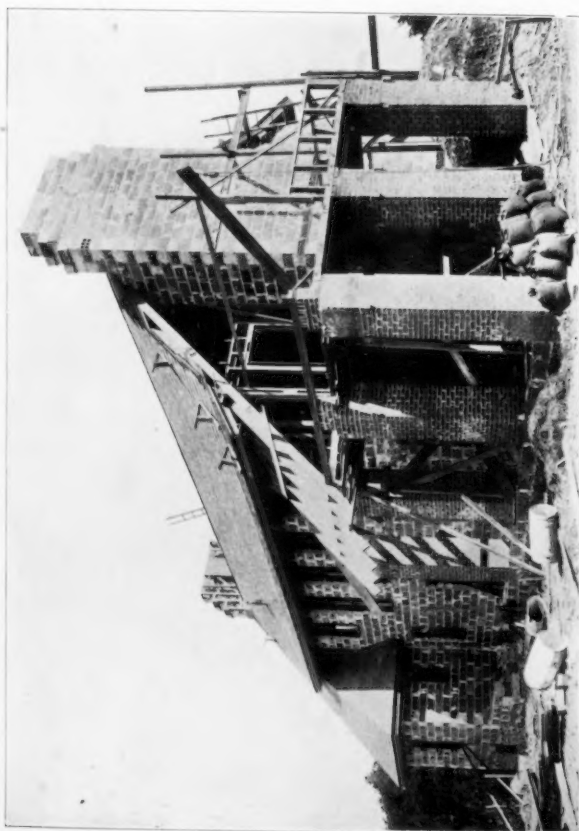


SECOND-FLOOR PLAN.

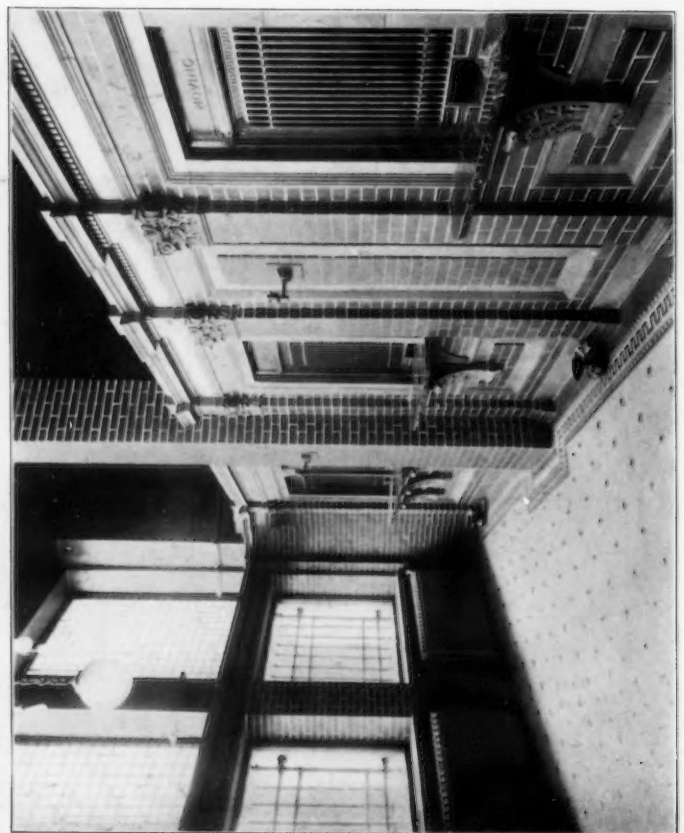
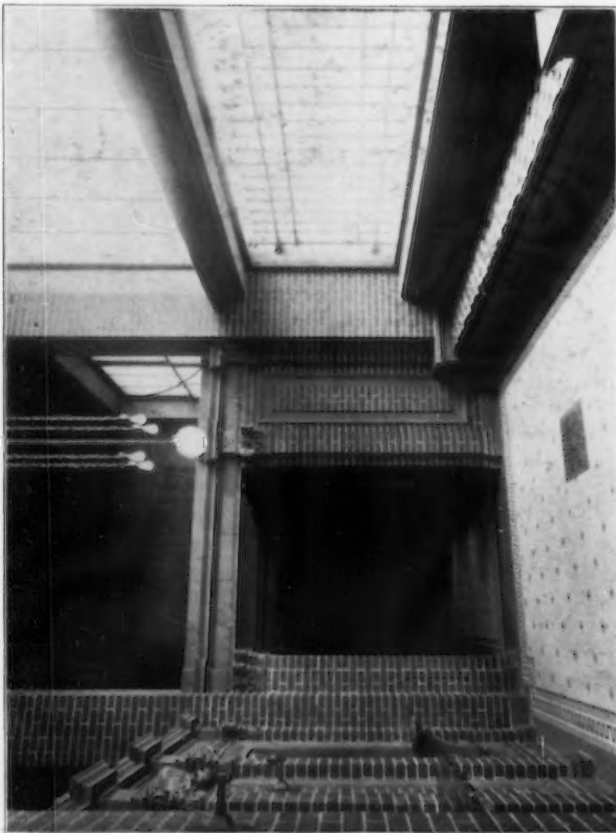
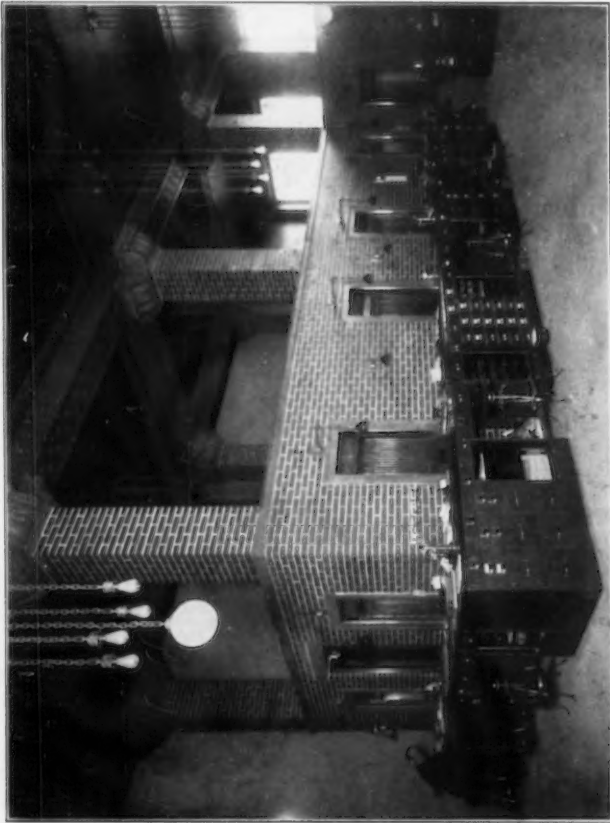
THE STRENGTH OF BRICK PIERS.

SOME tests were recently made to crushing per square foot, of three brick piers, each 12 inches square and 8 feet long, the first laid up in mortar composed of one part Portland cement and two parts sand and allowed to set seven days; the second, of bricks laid in pure Portland cement allowed to set seven days; and the third, of bricks in Portland cement allowed to set fourteen days. The first pier withstood about 250 tons, the second over 325, and the third practically over 400 tons

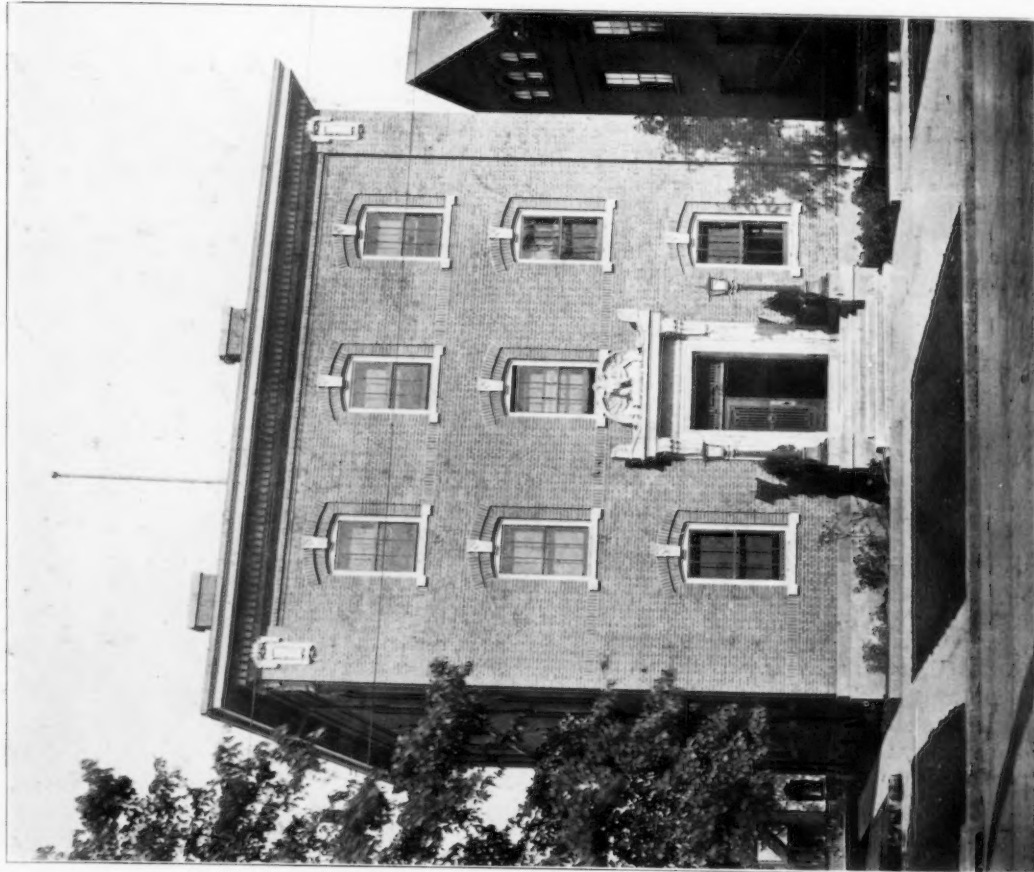
per square foot. Of course the piers were exceptional ones, laid up with extraordinary care and all the conditions of test and resistance were ideal; but in the face of such experiments it would seem as if ordinary brickwork laid up in an ordinary manner in good Portland cement mortar ought easily to be trusted with at least 25 tons per square foot, or about the same stress per foot as is considered wise upon sandstone.



HOUSE FOR MATTHEW SULLIVAN, ESQ., CANTON, MASS.
Maginnes, Walsh & Sullivan, Architects.



INTERIOR OF STORAGE AND VAN COMPANY'S OFFICE, CHICAGO, Argyle E. Robinson, Architect.



POLICE STATION, ROCHESTER, N. Y.
Bragdon & Hillman, Architects.



OFFICES AND STORE HOUSE FOR U. S. GOVERNMENT AT PHILADELPHIA.
Rankin, Kellogg & Crane, Architects.

Editorial Comment and Selected Miscellany

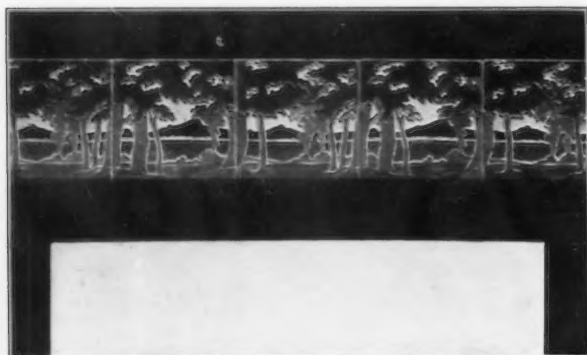
THE BANK BUILDING COMPETITION. AWARD OF PRIZES.

THE jury for the Bank Building Competition awarded First Prize (\$500) to George A. Licht, New York city; Second Prize (\$200) to H. C. Pittman and Henry H. Braun, New York city; Third prize (\$100) to Homer Kiessling, Boston; and Mention to the following: Claud W. Beelman, Detroit; Fred V. Murphy, Paris; Eugene Ward, Jr., New York; W. Cornell Appleton, Newton, Mass; W. A. Paine, Columbus, Ohio; W. B. Olmsted, Washington, D. C.

The Competition was judged in New York city, January 19, by Messrs. Donn Barber, Henry F. Hornbostel, John Mead Howells and Philip Sawyer.

BUILDING OPERATIONS FOR 1906 AND 1905.

OFFICIAL reports from some fifty leading cities throughout the United States, received by *The American Contractor*, New York, and tabulated, showing the building transactions of the past year as compared with those of 1905, are very interesting. The results will prove in the nature of a surprise to many people and do



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REPEATING LANDSCAPE DESIGN
Made by Rookwood Pottery Company.

much towards reassuring those who had come to look upon our remarkable building prosperity, as a thing of the past, and prepared themselves for a substantial decline during the present year. The total building transactions in the cities tabulated, for the year 1906, were \$591,283,571, a gain of \$13,077,622 over those of 1905, which stood at \$578,205,949. Figured on a percentage basis, this amounts to a gain of something more than two per cent.

This result is all the more gratifying because it was not anticipated except by those that had kept a close tab on the building operations of the various cities, and few of that class, before formulating and figuring the reports, expected a balance on the credit side of the building ledger. The result clearly demonstrates that the building movement is still with us, and that undiminished.



TOWER, MORRIS HIGH SCHOOL, NEW YORK.
C. B. J. Snyder, Architect.

Terra Cotta by New York Architectural Terra Cotta Company.

There have been losses, it is true, but they are widely distributed, and evidently depend upon local conditions, which argue little or nothing against future prospects. The loss in New York, where the operations of 1905 were exceptionally large, amounted to nearly 25 millions, yet this was offset with more than 13 millions in addition in other cities.

The following figures show the percentage of gain over 1905:

Buffalo, 17;
Chicago, 13;
Cleveland, 32;
Chattanooga, 77;
Dallas, 13;
Denver, 9;
Detroit, 27;
Duluth, 66;
Grand Rapids, 16;
Louisville, 14;
Los Angeles, 18;
Minneapolis, 6;
Memphis, 22;



DOMES OF THE CONVENT, GLENN RIDGE, PA.
E. F. Durand, Architect.

Covered with eight-inch Conosera Graduated Tile made by The Ludowici-Celadon Company.

Nashville, 11; New Orleans, 8; Philadelphia, 17; St. Louis, 27; Seattle, 77; Toledo, 52; Tacoma, 58. The losses of leading cities are shown in the following figures: Indianapolis, 23; Kansas City, 13; Milwaukee, 9; Mobile, 4; New York, 9; Pittsburg, 9; Providence, 15; Rochester, 8; Syracuse, 31; Topeka, 10.

THE ARCHITECTURAL GROWTH OF NEW YORK.

New buildings of New



DETAIL BY F. C. BONSACK, ARCHITECT.
Winkle Terra Cotta Co., Makers.

chitectural beauty. To substantiate this claim, he mentions the following: The new Custom House, by Cass Gilbert, cost, more than \$5,000,000. The new hall of Records, by Horgan & Slattery, cost \$6,500,000. The new Public Library, by Carrère & Hastings, cost \$5,000,000. The sixty-five Carnegie Branch Libraries, cost \$5,000,000. The new Bellevue Hospital Group, McKim, Mead & White, architects, cost \$8,500,000. The new Post Office Building, cost over \$6,000,000. The new Health Department Building, cost \$3,000,000. The group of buildings for the College of the City of New York, George B. Post and



DETAIL BY F. B. & L. L. LONG, ARCHITECTS.
Northwestern Terra Cotta Makers.

Columbia University, costing several millions. The Cathedral of St. John the Divine, Heins & La Farge, architects, which, when completed, will cost \$15,000,000. New Madison Square Church, McKim, Mead & White, architects, cost \$1,000,000. New St. Thomas Church, Cram, Goodhue & Ferguson, architects, cost \$1,000,000. The Hotel Plaza, H. J. Hardenburg, architect, cost \$5,000,000.



DETAIL NORMAL LATIN SCHOOL, BOSTON, MASS.
Peabody & Stearns, Architects.
Atlantic Terra Cotta Co., Makers.

more of magnificent residences, and \$14,000,000 worth of new school-houses.

Another city could be made up of the minor buildings and less expensive residences which are taking shape in

swarms in and about Greater New York.



DETAIL BY E. L. TILTON, ARCHITECT.
Conkling-Armstrong Terra Cotta Co., Makers.



DESIGN IN PEDIMENT FOR A BOAT CLUB.
Peabody & Stearns, Architects.
Excelsior Terra Cotta Co., Makers.

Son, architects, cost \$5,000,000. New Dormitories, Science Buildings and St. Paul's Chapel,

mosaic is now manufactured with the utmost ease at remarkably low prices and with great



DETAIL BY NEW JERSEY TERRA COTTA CO.



REPRODUCTION OF PARTHENON FRIEZE
BY HARTFORD FAIENCE CO.

The Hotel Knickerbocker, Livingston & Trowbridge, architects, cost \$5,000,000.

Apartment houses galore, a series of public bath houses and recreation piers, enormous bridges spanning East River, several new museums, large railway terminals, skyscrapers, the tallest of which will be the Singer Building, forty-one stories, cost \$5,000,000.

In addition to these, several new theaters, a score or

MOSAIC.

THE absence of color in our street architecture is a constant source of regret to those who love the picturesque element which color can so easily supply. So far as we can recall there are no buildings in this country in which an attempt has been made to combine terra cotta and glass mosaic, and yet the combination has been worked out in some cases with great success in North Italian work and there is no good reason why it should not be acceptable here. Glass

variety of tones and effects. The contrast between the delicate, refined effect of the glass, with its brilliant colorings and cobweb-like detail, and the firm, bold texture of terra cotta, is one which is always fascinating to the artist.

IN GENERAL.

The exterior of the new Columbia Chapel illustrated in THE BRICK-



HOUSE AT CINCINNATI.

Robert Sharp, Architect.

Roofed with American Tile. Made by Cincinnati Roofing Tile and Terra Cotta Co.

BUILDER for December was built up of Harvard bricks which were furnished by Carter, Black & Ayers, 1 Madison Avenue, New York. Some 200,000 were required for the work. Sayre & Fisher Company furnished the old gold brick used in the interior.

A. W. Rudolph and C. W. Bates, architects, have formed a copartnership, offices, Central Trust Building, Altoona, Pa. Manufacturers' samples and catalogues solicited.

The Harbison-Walker Refractories Company, Pittsburgh, manufacturers of front brick, have opened a branch office at 1223 St. James Building, New York City. Mr. C. J. Henderson will have the management.

The "Garage" was the subject for a competition which was recently held by the T Square Club of Philadelphia.



HEINZ COMPANY PLANT AT GRAND RAPIDS.

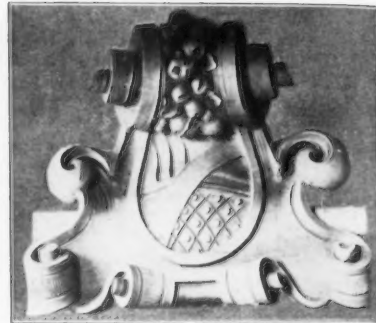
Built of "Ironclay" Brick.

F. H. McDonald, Agent.

Note Sign made with Sunken Brick.

THE NEW BOSTON BUILD- ING LAW.

THERE has just been reported to the legislature a draft for an entirely new building law for the city of Boston. This law has been prepared by a special commission appointed by the mayor, including representatives from the Society of Architects, Master Builders' Association, Real Estate Exchange, the Building Department and the Law Department. Under this proposed law the allowed stresses upon brickwork are as follows, in tons per square foot:

DETAIL BY SAMUEL SASS, ARCHITECT.
South Amboy Terra Cotta Co., Makers.

(1) For first-class work, of hard-burned bricks, and including piers in which the height does not exceed six times the least dimension, laid in:

- (a) One part Portland cement, three parts sand, by volume, dry - 18
- (b) One part Rosendale cement, two parts sand, by volume, dry - 15
- (c) One part Rosendale cement, one part lime and six parts sand, by volume, dry, - 12
- (d) Lime mortar, one part lime, six parts sand, by volume, dry - 8

(2) For brick piers of hard-burned bricks, in which the height is from six to twelve times the least dimension:

Mortar (a)	-	-	-	-	-	-	-	-	16
Mortar (b)	-	-	-	-	-	-	-	-	13
Mortar (c)	-	-	-	-	-	-	-	-	10
Mortar (d)	-	-	-	-	-	-	-	-	7

(3) For brickwork made of "light-hard" bricks, the stresses shall not exceed two-thirds of the stresses for like work of hard-burned bricks.

The entire silence of nearly all of our building laws as regards any limitations of strength for terra cotta fire-proofing, and the care with which such provisions are elaborated regarding concrete, would seem to indicate a feeling of confidence that terra cotta in its actual use is perfectly equal to all the demands put upon it.

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WANTED—Good all-around architectural draughtsman. State experience and salary desired. Address R. Maurice Trimble, Ferguson Building, Pittsburg, Pa.

WANTED—Correspondence with a young architectural draughtsman who is well up on church design and familiar with English Gothic. Address M. O. Pillsbury, Fond du Lac, Wis.

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